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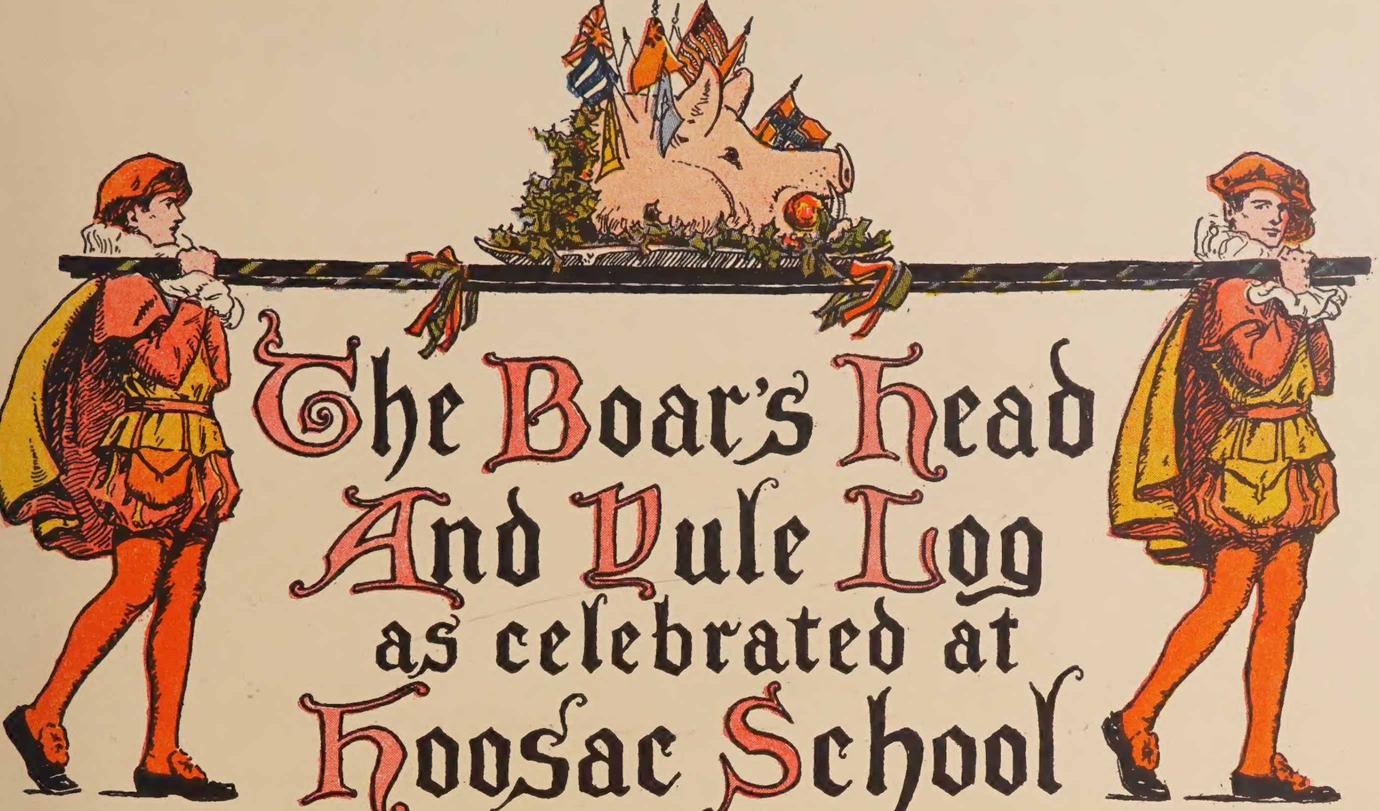

The Boar's Head And Yule Log as celebrated at Hoosac School

Preface by
Rev. Edward Dudley Tibbits, D.D: L.H.D.
Rector and Founder

Historical Introduction and Notes by
Abbè Niles '12

Illustrations by
A. Gladys Peck

Music Composed
And Arranged by
Frank Butcher, Mus. B.

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As this Volume was about to go to press, the Rev. Dr. Edward Dudley Tibbits entered into eternal rest. It is a matter of profound sorrow, to all those who assisted in its compilation, that the originator and moving spirit in the development of the Boar's Head and Yule Log Pageant at Hoosac School, did not live to see the result of his efforts preserved, as in this book.

DEDICATION

THE rich endowment of a mighty Empire is not measured alone in symbols of gold and silver, or by tokens of material prosperity far exceeding the dreams of its founders, but rather would we feel that it is contained in the lives and deeds of the yeomen and bowmen, squire and noblemen who made tradition glorious for our heritage and inspiration.

From England so many of the beacon rays of history have been sent down the ages, to illuminate the efforts of all earnest seekers after truth and natural beauty, that to her the world owes a deep and lasting debt of gratitude.

Out of the golden treasury of experience her men of genius have shown so unerring an instinct also for developing the vital elements of English life at its best, that in the complex and hurried tempo of modern existence there lurks the danger of forgetting the sustained, and yet exhilarating beat given to us by our forefathers, who found the fullness of living in the rhythm of simple pleasure.

The Boar's Head and Yule Log Pageant is therefore an expression of our desire to capture one of these radiant measures of antiquity, and to keep alive some of the music of its ideals.

While thus paying tribute to the men of England who supplied us with the boundless store from which we have gathered most of our material, we render to the Rev. Edward Dudley Tibbits, Founder and Rector of Hoosac School, full meed of appreciation for the original introduction to Hoosac of the Boar's Head and Yule Log Pageant.

To Dr. Tibbits, around whom centre the traditions of Hoosac School, and who is the very spirit and embodiment of those still older traditions expressed in the Pageant, this book is affectionately dedicated.

Frank Butcher.
Julian G. Hillhouse.
Abbe Niles.
Harold S. Olafson.

Rev. E. D. TIBBITS, D.D., L.H.D.

PREFACE

THE customs observed each Christmastide at Hoosac School go back of course to origins many hundred years past. Mr. Edward Abbe Niles, of New York City, an Alumnus of the School, has written a most exhaustive and satisfactory account of the subject, and as a supplement of what he has said, there should be an account of the establishment of these Christmas Customs at Hoosac School.

They began in the family life of the Rector's mother, Amelia Cannon Tibbits, whose mother was Esther Bouton of Norwalk, Connecticut. The Bouton family, who settled in that quaint New England town in colonial days, although of Huguenot origin, had become members of the Church of England, and during their sojourn in the mother country had laid hold of certain old Christmas customs in their family life which they brought with them when they came to America, and held to during all of the changes which took place in Revolutionary times. The chief one was that of having a Yule Log on their hearth each Christmas, and of drinking Wassail from an old Wassail bowl.

When the family moved from Norwalk, Connecticut, to Troy, New York, and the Rector's great Aunt, Mary Bouton Warren, sister of his grandmother, Mrs. LeGrand Cannon, founded the Church of Holy Cross and the free school called the "Mary Warren Free Institute," these customs became annual observances in the life of the school and parish.

The saintly Doctor John Ireland Tucker was the first Rector of this Institution and for fifty years officiated in that capacity. With him in consecrated devotion worked the two older sons of Mrs. Warren, Stephen and Nathan, the latter was a musician of unusual ability who, although he became totally blind, kept faithfully at his work at Holy Cross Church, playing the organ a good part of the time and writing books upon Holiday subjects, for which he collected numerous carols from ancient sources. One of his productions was a Christmas play called after the Patron Saint of the Bouton family, "The Good Saint Nicholas." Dr. Warren produced this play for a number of years in succession, having the wonderful choir of the Holy Cross and a full orchestra at his command.

Years ago, when the Rector of Hoosac School was a child of seven years of age and living with his father, mother and brothers at his grandfather's country place, on Christmas Eve 1866, the first observance of the Yule Log and Boar's Head took place at Hoosac. There was a large gathering of the family from New York and Troy, Uncles and Aunts and Cousins and their families, and then a gathering at the same time of all the tenants of the Tibbits Estate. The House had been decorated and carols practiced by the Rector's mother, who received valuable assistance from her cousin, Dr. Warren of Troy. The Rector's brothers, the late George Mortimer Tibbits, Jr., and the Hon. LeGrand Cannon Tibbits, as young men were most contributive in making these preparations and took an active part in the performance. The Yule Log was brought in and lighted in the English Hall at the Mansion, the Boar's Head and Wassail had their place, and many of the carols still in use were sung.

When the Rector took up his work at Hoosac in 1888, he started a Parish or Day School, and in connection with that work he introduced the annual observances of the Boar's Head and Yule Log with the procession of the Three Kings. In 1892, when the school began to assume its present position as a boarding school for boys, these Christmas Customs became regular features of Annual Observance and have continued so without break to the present time.

There are five different hearths upon which the Hoosac Yule Log has been burnt. First, in the building known as the Kremlin, which stood on our present athletic field. Secondly, on the fireplace in the School Library, around which, in 1892, the first Hoosac School Yule Log celebration took place. Again, at another fireplace, in the Red House, in the present Mathematics Room. In 1894, the present Common Room, just built, was the scene of the celebration, but when this room became too small for the gathering, a fireplace in the School House was used. Finally, in 1906, the present dining-hall, although not entirely finished, was used for this occasion. Here for twenty-three years there has been an annual gathering.

In giving an account of this development, I can recall a succession of men and boys who have worked and sung, rehearsed and given of their best efforts for the yearly performance of the Pageant. Of these in earlier days, we can never forget all that the Rev. Yale Lyon, now Archdeacon of the Susquehanna in the Diocese of Albany, contributed in the formation of the Pageant. That was in the time when the Rev. A. J. Holley was Headmaster of the school, dearly beloved and reverenced by so many who came under his influence. Then we would mention Mr. Charles Winslow Smith of Rochester, New York, but at that time a recent graduate of Yale University and the leader of its Glee Club. It was through the coöperation of Mr. Smith that the Rector was able to publish the first Hoosac School Yule Log Book.

Soon after this, in 1904, there came into the life and work of the early Pageant, Mr. Ralph Childs Erskine, who as in the case of Mr. Smith, was one of our leading solosts and following him the Rev. George St. John Rathbun, who with Mr. E. E. Wentworth, our Headmaster for six years, gave valuable assistance. It is to Mr. Frank Butcher, Mus. B., however, that we owe the greatest tribute for the way in which for twenty years past he has worked and developed the Pageant. To the regular order of carols and performances he has added beautiful compositions of his own, has arranged and harmonized the music, and produced it with an orchestral accompaniment which, of course, gives the whole performance its proper setting. It would be neglectful, in writing such a preface as this, to omit the names of other persons who in these later years have given most valuable assistance in our Yule Log productions, namely those of Mr. Julian G. Hillhouse, Headmaster of the School, the Rev. H. S. Olafson, Vice-Rector, Mr. Kenneth G. White, Mr. Alexander M. T. Van Rensselaer, Mr. Elwyn Ellis and Miss Caroline Colden Fitchie.

Along with these names already mentioned, one would like to speak in affectionate remembrance of long succession of Boys and Masters who have been conspicuous for their efforts in this good work. Some of them have passed on into a better world, and as we gather around our Christmas hearth, the memory of each and of all is renewed, and thanks are given that they belong to us still.

To those who shall follow we commend this book, that they shall strive to emulate the noble efforts for the enrichment of a most cherished celebration, and rejoice in the privilege of reviving the best from the past for the glory of the future.

E. D. T.

HISTORICAL NOTES ON THE PROGRAMMES

HOOSAC is a place of tradition, savage at first, for the boys in Spring find in ploughed fields the arrowheads of a great Indian battle. But the traditions of the Valley of the Owl are to-day subordinate to those responsible for the first Boar's Head and Yule Log, chief among them being those handed down to the Rector, Rev. Edward Dudley Tibbits, by his maternal ancestors, the Boutons of Norwalk, Connecticut, and long ago of Norman England.

"Second, among the influences accounting for the remarkable perfection of this Pageant, is the work of the hundreds who in those past thirty-five years have taken part in direction or performance, each year adding, improving, much or little.

"Finally, the enormous advance from a continued procession and log-lighting, with the singing of a few carols, to the complex and rich tapestry it now embodies, is mainly due to the coming to the School some twenty years ago, of a young organist from Canterbury Cathedral, Frank C. Butcher. Year after year he has unearthed, arranged and composed exquisite melodies, adding them at the exact spot which needed them, until now 'his carols have achieved international repute.'" (*New York Evening Post*, December, 1926.)

At the special request of the Alumni and many friends of the School, a brief summary of the development of the Pageant from the year 1903, when the first programme was printed, until the Thirty-Seventh Annual Programme on December 15, 1928, is included in the book, and we are very happy to know that this published record is desired, so that another link in the chain of affection for the Pageant shall be further strengthened.

BOAR'S HEAD PROGRAMMES

1892–1902: Performances were held in various places in the School, but no evidence exists of printed programmes.

1903: Performance was held in the Common Room
December Twenty-first

1.	Star in the East	Mason
2.	Candle-Bearers	Carr Cleminshaw
3.	Christmas Monks bearing the Boar's Head	Smith Richardson
4.	The Royal Cook	Knight
5.	Yule Log Pages	Converse II Barretto Gordon
6.	Yule Sprite	Hyatt
7.	Highlander, bearing a dish of Scotch Haggis	Don
8.	Court Jester	Parmenter I
9.	King Solomon	Wilmarth
10.	Queen of Sheba	Cleveland
11.	Royal Pages	Myer Parmenter II
12.	Lantern-Bearers	Cowl Clarke
13.	THE THREE KINGS:	
	Melchior (Europe)	Mr. Brownell
	Caspar (Asia)	Stanton I
	Balthazar (Africa)	Hillyer
14.	Sir Loin of Beef	Lawrence
15.	Lady Plum Pudding	Converse I
16.	King of the New Year	Tillinghast
17.	Queen of the Fairies	Elise Hyatt
18.	Prince Charming	Stanton II
19.	Santa Claus	Goodbody

1904: Performance was held in the Common Room

New characters introduced:

Herald
Shepherds bearing the Boar's Head
Attendant Shepherds
Yule Sprite
Lord of Misrule
Jack of Hearts
Boat-Bearer
Dragon

Characters eliminated from previous performance:

Royal Cook
Court Jester

Performance held December Twentieth

1.	Star in the East	Barretto
2.	Candle-Bearers	Converse II Cowl II
3.	Herald	Leake
4.	Shepherds bearing the Boar's Head	Mr. Erskine Richardson
5.	Attendant Shepherds	Holsapple Cowl I Mitchell, F.
6.	Yule Log Pages	Meyer Hyatt Gordon
7.	Yule Sprite	Mitchell, C.
8.	Highlander, bearing a dish of Scotch Haggis	Tillinghast
9.	Lord of Misrule	Converse I
10.	King Solomon	Clarke, H.
11.	Queen of Sheba	Miller
12.	Jack of Hearts	Steward
13.	Christmas Monks	Stanton II Cooke
14.	Royal Pages	Van Schoonhoven Parmenter II Milnor Sherman
15.	Lantern-Bearers	Clark, A. Cleminshaw
16.	THE THREE KINGS:	
	Melchior (Europe)	Van Winkle
	Caspar (Asia)	Stanton I
	Balthazar (Africa)	Beach
17.	Boat-Bearer	Rutter
18.	Sir Loin of Beef	Lawrence
19.	Lady Plum Pudding	Knight
20.	King of the New Year	Bailey
21.	Queen of the Fairies	Elise Hyatt
22.	Prince Charming	Oliver
23.	Dragon	Leake
24.	Santa Claus	Parmenter I

1905: Performance was held in the Gymnasium Hall

New characters introduced:

Monks
Fairies
Pages
Prince Charming
Queen Plum Pudding
Santa Claus
Star of the East
Magi

(No evidence of printed programme)

1906: Performance was held in the new Dining Hall (incompleted) and supper was held in the Common Room.

New characters introduced:

King David	Two Yule Sprites instead of one

Characters eliminated:

Lord of Misrule	Lantern-Bearers
King Solomon	Lady Plum Pudding
Queen of Sheba	King of the New Year
Jack of Hearts	Queen of the Fairies
Christmas Monks	Prince Charming

Dragon

The Yule Log this year was seven feet long

Performance held December Eighteenth

1.	Star in the East	Barretto
2.	Candle-Bearers	Blandy Bainbridge
3.	Herald	Richmond
4.	Shepherds bearing the Boar's Head	Mr. Erskine Steward
5.	Shepherds	Baily Charlier Laurence Miller Nelson Norton Rutter Stanton
6.	Highlander	Tillinghast I
7.	Royal Pages	Adams Bogert Clark II Cleminshaw Gibson Randolph Milnor Taylor Thomas Van Schoonhoven
8.	King David	Guerin
9.	Sir Loin of Beef	McCreery
10.	Boat-Bearer	Leake II
11.	THE THREE KINGS:	
	Melchior (Europe)	Leake I
	Caspar (Asia)	Gardner
	Balthazar (Africa)	Beach
12.	Yule Log Pages	Butler Day Paine II Punnett Seale Sherman Tillinghast II
13.	Yule Sprites	Hall Mitchell II
14.	Santa Claus	Mason

1907: Performance was held in the new Dining Hall

New characters introduced:

Boar's Head Pages — Good King Wenceslas

Characters eliminated:

Herald — King David

Performance held December Nineteenth

1. Star in the East . . . . Blandy
2. Candle-Bearers . . . . . Randolph, Payson
3. Shepherds bearing the Boar's Head. . . . Mr. Erskine, Mr. Stanton
4. Boar's Head Pages
   - Ferguson II
   - Van Schoonhoven II
   - Taylor II
   - Brown
5. Royal Pages
   - Budd
   - Cleminshaw
   - Ferguson I
   - Gummere
   - Harrington
   - Punnett
   - Taylor I
6. Shepherds
   - Baily
   - Bainbridge
   - Hall I
   - Mr. Klauser
   - Miller
   - Barretto
7. Good King Wenceslas . . . . . Mr. Brady
   Page . . . . Hall II
8. Sir Loin of Beef . . . . Clark
9. Yule Sprites . . . . Patten, Tilden
10. Yule Log Pages
    - Day II
    - Mitchell
    - Gifford
    - Stevens II
    - Quinby
    - Westcott
11. THE THREE KINGS:
    - *Melchior* (Europe). . . . . . McCreery
    - *Caspar* (Asia). . . . . . . Charlier
    - *Balthazar* (Africa) . . . . . Steward
12. Boat-Bearer . . . . Cochran
13. Santa Claus . . . . Mason

1908: First performance held under the direction of Mr. Frank Butcher

New characters introduced:

Beefeaters — Court Jester — Herald

Characters eliminated:

Boar's Head Pages — Royal Pages — One Yule Sprite

Performance held St. Thomas Day

1.	Star in the East		Blandy
2.	Candle-Bearers		Tilden Westcott
3.	Herald		Clark II
4.	Shepherds bearing the Boar's Head		Mr. Erskine Mr. Bell
5.	Shepherds Baily Hyatt Van Schoonhoven I	 Mr. Robinson Mr. Silliman Gibson	
6.	Beefeaters Van Schoonhoven II Ferguson II Stone Symons II Gifford Mitchell	 Newcomb Quinby II Whittemore Taylor II Brown II Smith III	
7.	King Wenceslas		Mr. Brady
8.	Page		Harrington
9.	Sir Loin of Beef		Richmond
10.	Court Jester		Robinson
11.	Boat-Bearer		Taylor I
12.	THE THREE KINGS: *Melchior* (Europe) *Caspar* (Asia) *Balthazar* (Africa)		 Gallup Charlier Miller
13.	Yule Log Pages Day III Ferguson I Hall Nelson	 Niles Symonds I Tweddell Tillinghast	
14.	Yule Sprite		Houck
15.	Santa Claus		Van Rensselaer

1909: Thompson's Orchestra from Hoosick Falls, N. Y., used for the first time.
Copy of words of the Carols printed for the first time.
Yule Log Pages carried lanterns and had new costumes.

New order for Procession.

New characters introduced:

Bearer of Plum Pudding — Torch-Bearers
Boat-Bearer made Page to King Caspar

Performance held December Twentieth

1.	Herald	Blandy
2.	Torch-Bearers	Stone Mowbray

3. Beefeaters
    - Symons II — Brown II
    - Bliss — Gifford
    - Taylor II — Newcomb
    - Perry — Van Schoonhoven
    - Smith III — Niles
    - Symonds I — Ferguson II
4. Shepherds bearing the Boar's Head . . . { Mr. Erskine, Mr. Tobin
5. Shepherds
    - Browne I — Hyatt
    - Cochran I — Mr. Brady
    - Randolph — Mr. Robinson
6. King Wenceslas . . . . . . Gallup
7. Page . . . . Harrington
8. Yule Log Pages
    - Cochran II — Quinby II
    - Clark II — Tilden
    - Smith IV — Lally
9. Yule Log Sprite . . . . Steele
10. Court Jester . . . . Quinby I
11. Santa Claus . . . . . . Van Rensselaer
12. Bearer of Plum Pudding . . . . . Stevens
13. Sir Loin of Beef . . . . Taylor I
14. Star of the East . . . . . . Hall
15. Torch-Bearers
    - Moore — Baldwin II
    - Raftery — Day II
16. THE THREE KINGS:
    - *Melchior* (Europe) . . . . . . Baily
    - Page . . . . Eugene Hyatt
    - *Caspar* (Asia) . . . . Leake
    - Page and Boat Bearer . . . . . Shimmon
    - *Balthazar* (Africa) . . . . Van Schoonhoven I
    - Page . . . . Houck

1910: Order of Procession changed

Separate Procession for Kings
Two Bearers of Plum Pudding
Real Trumpet played and used for first time for Herald's call
New Costumes for Yule Sprite and Beefeaters
Mrs. Blandy's annual gift of driftwood used for first time
Mrs. Raftery's gift for orchestra from Troy, N. Y., used for first time
Sir Loin of Beef eliminated from cast of characters

Performance held December Twentieth

1. Herald . . . . Gifford
2. Torch-Bearers . . . . . . { Clark, Raftery

3. Yule Log Pages
    - Bliss
    - Day II
    - Day III
    - Smith III
    - Symons II
4. Yule Log Sprite . . . . . . Guild
5. King Wenceslas . . . . . . Mr. Bell
    Page . . . . Houck
6. Beefeaters
    - Brown
    - Cochran
    - Douglas
    - Harrington
    - Newcomb
    - Symonds I
    - Taylor II
    - Van Schoonhoven
    - Ferguson II
    - Niles
7. Shepherds bearing the Boar's Head . . . { Mr. Rathbun, Van Rensselaer }
8. Shepherds
    - Burr
    - Day I
    - Richardson
    - Shimmon
    - Mr. Hadley
    - Mr. Robinson
9. Court Jester . . . . Tweddell
10. Santa Claus . . . . . . Gummere
11. Bearers of Plum Pudding . . . . { Ferguson I, Smith I }

PROCESSION OF THE THREE KINGS

1. Star of the East . . . . . . Blandy
2. Torch-Bearers
    - Clinch
    - Moore
    - Nash
    - Peck
3. THE THREE KINGS:
    - *Melchior* (Europe) . . . . . Taylor I
    - Pages . . . . . . Eugene Hyatt and Dater
    - *Caspar* (Asia) . . . . . . Randolph
    - Page and Boat Bearer . . . . . . Lally
    - *Balthazar* (Africa) . . . . Hall
    - Page . . . . Hewat

1911: Orchestral Prelude consisted of the incidental music written by Frank Butcher for "*The Romancers*" for the Thanksgiving Play.

New costumes for Two Bearers of Plum Pudding—a new feature.
New costumes for Kings' Procession and a new order of Procession for Kings.
School dance and incidental music by Orchestra after performance.

Performance held December Nineteenth

1. Herald . . . . . . Van Schoonhoven
2. Torch-Bearers . . . . . . { Cone, Smedley }
3. Yule Log Pages
    - Bliss
    - Dater
    - Guild I
    - Mowbray
    - Whitaker

4. Yule Log Sprite . . . . Guild II
5. King Wenceslas . . . . Mr. Bell
   Page . . . . Houck
6. Beefeaters
   Douglas — Day II
   Ferguson II — Taylor
   Clark — Brown
   Raftery — Nash
7. Shepherds bearing the Boar's Head . . . Mr. Rathbun, Bigelow
8. Shepherds
   Harrington — Shimmon
   Peck — Mr. Lowe
   Gifford — Mr. Robinson
9. Court Jester . . . . Tweddell
10. Santa Claus . . . . . . Ferguson I
11. Bearers of Plum Pudding . . . . . Symonds I, Burgwin

PROCESSION OF THE THREE KINGS

1. Star of the East . . . . . . Blandy
2. Torch-Bearers
   Cook — Hewat
   Symons II — Niles
3. THE THREE KINGS:
   Melchior (Europe) . . . . . . Whittemore
   Page . . . . Dederick
   Caspar (Asia). . . . . Leake
   Page and Boat Bearer . . . . . . Hall
   Balthazar (Africa) . . . . . . Randolph
   Page . . . . Hoyt

1912: "Minstrels bearing Boar's Head," wearing new costumes, used for the first time.

"Shepherds of Bethlehem" introduced for the first time.

"Father Christmas" instead of "Santa Claus" used for first time.

Carols used for first time
"Lo, How a Rose." Praetorius
"Why Most Highest." Smart
"From Far Away." J. B. Dykes
"St. George for England"

Also the following numbers from the incidental music written by Frank Butcher for the Thanksgiving Play:
"*Cricket on the Hearth*" (*1912*)
"Blow Away the Morning Dew"
"Country Dance"
"Fireside Reverie"
(Theme of carol—"Virgin and Child")
Virginia Reel danced by Beefeaters during performance

Performance held December Nineteenth

1. Herald . . . . Bamford
2. Torch-Bearers . . . . Cone, Smedley

3. Yule Log Pages
    - Hoyt
    - Hall
    - Dederick
    - Wotkyns
    - Bliss
    - Hubbell

4. Yule Log Sprite . . . . Guild II

5. King Wenceslas . . . . . . Van Schoonhoven
   Page . . . . Dater

6. Beefeaters
    - Guild I
    - Walkup
    - Perry
    - Bigelow
    - Chapman II
    - Nash
    - Raftery
    - Mackintosh
    - Adams
    - Smith I
    - Millard
    - Douglas

7. Minstrels bearing the Boar's Head . . . Mr. Rathbun, Mr. Lowe

8. Shepherds of Bethlehem
    - Mr. Robinson
    - Mr. Steen
    - Armstrong
    - Gifford
    - Smith II
    - Marsh
    - Brown
    - Day

9. Court Jester . . . . Cochran

10. Father Christmas . . . . . . Chapman I

11. Bearers of Plum Pudding . . . . Burgwin, Cannon

PROCESSION OF THE THREE KINGS

1. Star of the East . . . . Blandy

2. Torch-Bearers . . . . . . Taylor, Symons, Hewat, Whitaker

3. THE THREE KINGS:
    - *Melchior* (Europe) . . . . . . Whittemore
    - Page . . . . Robb
    - *Caspar* (Asia) . . . . . . Shimmon
    - Page and Boat Bearer . . . . . . Dillingham
    - *Balthazar* (Africa) . . . . . . Cook
    - Page . . . . Shuttleworth

1913: "Country Dance" from incidental Music to "*Cricket on the Hearth*," used for Orchestral introduction to performance.

Chorus of "First Noel" used for first time in Common Room before the Procession.

"Virgin and Child" by Frank Butcher, sung for first time. Called "A Lovely Lady," and lullaby consisted of the "Fireside Reverie" theme, from "*Cricket on the Hearth*."

Two dances, "Minuet" and "Gavotte," from incidental music written by Frank Butcher for "*She Stoops to Conquer*" (1908), played by the Orchestra after the performance.

Performance held December Eighteenth

1. Herald . . . . Bamford

2. Torch-Bearers	Dillingham Meyer de Schaunsee II
3. Yule Log Pages	
Guild II—Robb	Lukens—Fitler
Foster II—Day	Meyer de Schaunsee I—Dederick
4. Minstrels bearing the Boar's Head	Rev. G. St. John Rathbun Mr. L. F. H. Lowe
5. Beefeaters	
Guild I—Wotkyns	Adams—Sutphen
Hall—Smith II	Hewat—Nash
Foster I—Knox	Symons—Millard
6. Father Christmas and Yule Log Sprite	Chapman I Cluett
7. Bearers of Plum Pudding	Smedley Taylor
8. Court Jester	Hubbell
9. King Wenceslas	Bliss
Page	Dater
10. Shepherds of Bethlehem	
Mr. W. G. Robinson	Raftery—Gates
Mr. J. D. Steen	Cannon—Smith I
Marsh	

PROCESSION OF THE THREE KINGS

1. Star of the East	Blandy
2. Torch-Bearers	
Parrish	Perry
Chapman II	Bigelow
3. THE THREE KINGS:	
Melchior (Europe)	Rev. Raymond Cunningham
Page	Freeman
Caspar (Asia)	Townsend
Page and Boat Bearer	Hoyt
Balthazar (Africa)	Mitchell
Page	Shuttleworth

1914: "Minuet" and "Gavotte" from "*She Stoops to Conquer*," used for Orchestral introduction.

"Adeste Fideles" used for the first time to close the first part of Pageant.

The Carol-Hymn, "Christians sing out with Exultation," used for first time.

Three old English Dances from Suite "*In Stately Measure*," by Frank Butcher, used for first time to close the performance, instead of the usual modern dance.

Performance held December Twenty-first

1. Herald	Taylor
2. Torch-Bearers	Foster II Hoyt
3. Minstrels bearing the Boar's Head	Rev. G. St. J. Rathbun Mr. L. F. H. Lowe

4.	Beefeaters	Dame—Guild I Chapman II—Foster I Nash—Symons Bigelow—Parrish Hewat—Mr. G. N. Bovie
5.	Court Jester	Hubbell
6.	Yule Log Pages	Guild II—Robb Geddes—Freeman Meyer II—Day
7.	Father Christmas	Chapman I
	Yule Log Sprite	Burbank
8.	Bearers of Plum Pudding	Bamford Smedley
9.	King Wenceslas	Rev. R. L. Cunningham
	Page	Dater
10.	Shepherds of Bethlehem	Mitchell—Gallup Smith—Mr. W. G. Robinson

PROCESSION OF THE THREE KINGS

1.	Star of the East	Lukens
2.	Torch-Bearers	Dillingham Meyer I Hall Wotkyns
3.	THE THREE KINGS:	
	Melchior (Europe)	Bliss
	Page	Cluett
	Caspar (Asia)	Townsend
	Page	Chapman III
	Balthazar (Africa)	Douglas
	Page	Baldwin

1915: On account of an outbreak of Mumps in the School, the performance this year was postponed until after the Christmas vacation.

No programme printed.

Frank Butcher's Carol—"The Virgin and Child" published by G. Schirmer (Inc.), New York City, and sung for the first time in its new and complete version at this performance.

1916: Twenty-fifth Annual Performance. Programme of old English dances and incidental music written by Frank Butcher, used for an Orchestral introduction.

No change in the general order of the programme.

Performance held December Twenty-first

1.	Herald	Bamford
	Torch-Bearers	Cook Northrop II
2.	Minstrels bearing the Boar's Head	Rev. Geo. St. John Rathbun Dillingham
3.	Court Jester	Northrop I

4. Beefeaters
Mr. George M. Bovie, Bowers — Marshall, Meyer I
Mr. A. J. O'Mara, Fitler — Meyer II, Shober

5. King Wenceslas . . . . Lukens I
Page . . . . Robb

6. Minstrels bearing the Plum Pudding . . . . Foster, Freeman I

7. Father Christmas . . . . James
Yule Log Sprite . . . . Porter

Yule Log Pages
Guild — Barhydt
Janes

8. Shepherds of Bethlehem
Mr. W. G. Robinson — Geddes, Newport
Mr. L. O. Magai — and Alumni

PROCESSION OF THE THREE KINGS

1. Star of the East . . . . Hahlo

2. Torch-Bearers . . . . . Chapman, Lukens II, Williams, Wyckoff

3. THE THREE KINGS:
Melchior (Europe) . . . . Hall
Page . . . . Freeman II
Caspar (Asia) . . . . Parrish
Page . . . . Baldwin
Balthazar (Africa) . . . . Smith
Page . . . . Cluett

1917: On account of the Great War conditions for a successful performance were found very difficult. However, it was carried through and a new Carol for the Shepherds, "While Shepherds Watched Their Flocks," and "Our Father's God to Thee," were introduced with the programme as new features.

Mr. Butcher came back from duty in the Canadian Army, on special leave of absence, to direct the performance, and Lieut. Francis Yvonnette Van Schoonhoven (subsequently killed in the War) and many alumni also in service, were present and rendered valuable assistance by taking part in the performance.

Performance held December Twentieth

1. Herald . . . . Foster
Torch-Bearers . . . . Barhydt, Wyckoff

2. Minstrels bearing the Boar's Head . . . . . Mr. Heal, Lukens I

3. Court Jester . . . . Northrop

4. Beefeaters . . . . Mr. George M. Bovie, Mr. Crum, Mr. Adams, Williams and Alumni

5. King Wenceslas . . . . Meyer II
Page . . . . Freeman

6. Minstrels bearing the Plum Pudding	Richards Taylor
7. Father Christmas	Greene
Yule Log Sprite	Porter
Yule Log Pages	McHenry Busch, Hagen Lukens II
8. Shepherds of Bethlehem	Mr. Wentworth Mr. Wheatley Mr. Bailey and Alumni

PROCESSION OF THE THREE KINGS

1. Star of the East	Hahlo
2. Torch-Bearers	Cook, Janes de Mauriac, Geddes
3. THE THREE KINGS:	
Melchior (Europe)	Meyer I
Page	Busch
Caspar (Asia)	Parrish
Page	Hagen
Balthazar (Africa)	Wotkyns
Page	Lukens II

1918: Close of the Great War.

Mr. Frank Butcher back from active service in time to conduct the performance.

Rev. Harold Summerfield Olafson came to the School this year, assisting at the piano and in the general direction of the pageant.

Special Commemoration of:

Alan Wardner Harrington, Jr.
John Howell Westcott, Jr.
Manley Stark Smith
Charles Kenneth Cleminshaw
Malcolm Gifford, Jr.
Richard Alexander Hewat, Jr.
Francis Yvonnette Van Schoonhoven
(Hoosac boys who lost their lives in the war)

Performance held December Nineteenth

1. Herald	Foster
Torch-Bearers	Morgan Henrotin
2. Minstrels bearing the Boar's Head	Rev. Geo. St. J. Rathbun Cook
3. Court Jester	Geddes
4. Beefeaters	Mr. George M. Bovie, Northrop, Mr. Adams, Lukens I, Marshall, and Alumni

5.	King Wenceslas	Meyer II
	Page	Busch
6.	Minstrels bearing the Plum Pudding	Barhydt de Mauriac
7.	Father Christmas	Janes
	Yule Log Sprite	Steele
	Yule Log Pages	Doty, Hagen, Cannon, Tweddell
8.	Shepherds of Bethlehem	Alumni

PROCESSION OF THE THREE KINGS

1.	Star of the East	Hempstead
2.	Torch-Bearers	Freeman, Lukens II Farnum, Adams I
3.	THE THREE KINGS:	
	Melchior (Europe)	Meyer I
	Page	Lukens III
	Caspar (Asia)	Wyckoff
	Page	Adams II
	Balthazar (Africa)	Kennard I
	Page	Kennard II

1919: Three dances, "Sarabande," "Gavotte," "Country Dance," arranged by Mrs. Francis Burdick of Hoosick Falls, N. Y., with music by Frank Butcher, used for the first time.

Performance held December Eighteenth

1.	Herald	Morgan
	Torch-Bearers	Busch Henrotin
2.	Minstrels bearing the Boar's Head	Mr. Rathbun Cook

3. Beefeaters
    Mr. Bovie, Mr. Adams — Farnum, Lukens I
    Mr. Gorton, Mr. Willard — Marshall, de Mauriac
    Stewart, Barhydt — Mott, Pritchard

4.	Court Jester	Geddes
5.	Minstrels bearing the Plum Pudding	Rice I Rice II
6.	King Wenceslas	Meyer I
	Page	Fanshawe
7.	Father Christmas	Mr. Mitchell
	Yule Log Sprite	Steele

8. Shepherds of Bethlehem
    Mr. Ogden, Janes — Bulkley, Merriman
    Davis, Ostrom

9. Yule Log Pages
    Adams II, Bridgham — Langdon, Lukens III
    Croasdale, Green — Sears, Sharp
    Smith, Tweddell

PROCESSION OF THE THREE KINGS

1.	Star of the East	Hempstead
2.	Torch-Bearers	Adams I, Lukens II Booth, Young

3. THE THREE KINGS:

Melchior (Europe)	Meyer II
Page	Kennard
Caspar (Asia)	Pelly
Page	Parra
Balthazar (Africa)	Foster
Page	de Sola

1920: Six Dances in olden style, from suite "*In Stately Measure*," by Frank Butcher, played as an Orchestral introduction.

Shepherds, in separate Procession for the first time, sang Barnby's Carol, "It was the very Noon of Night," for their musical number.

Bizet's "March of the Three Kings," based upon an old Provençal folk-song, used for the first time for King's Procession.

Attendants on "Boar's Head" and attendants on "Plum Pudding" used for the first time.

Beefeaters dance to "Sarabande."

Sword-Dance (arranged by Mrs. B. Homer Hall, Hoosick Falls, N. Y.) by Elizabethans, to "Minuet Caprice," Frank Butcher, Shepherd's Dance (arranged by Mrs. B. Homer Hall) by Phillipe de Mauriac, to "Gavotte and Musette," Frank Butcher.

"Blow away the Morning Dew" sung and acted, and Yule Log Pages' Dance, "Country Dance," performed for first time.

Performance held December Twenty-first

I. PROCESSION OF THE BOAR'S HEAD

1. Herald	Lukens II
Torch-Bearers	Fanshawe Wyckoff
2. Minstrels bearing the Boar's Head	Pelly Marshall
Attendants	Barrett Buddy

3. Yule Log Pages

Bartow II
Bell
Croasdale
Dillingham
Fraser
Green
McGowan
Niles
Parra
Phillips
Sears
Steele

4. Beefeaters

Mr. Adams
Mr. Bovie
Mr. Willard
Adams I
Booth
Fitchett
Howell
Jennings
Miller
Mott
Rich
Treat

5. King Wenceslas	Busch
Page	Lee
6. Court Jester	Tweddell
7. Father Christmas	Mr. Hillhouse
Yule Log Sprite	Bulkley II
8. Minstrels Bearing Plum Pudding	Rice I Rice II
Attendants	Roe Smith

II. PROCESSION OF THE SHEPHERDS OF BETHLEHEM

Shepherds
- Mr. Bailey
- Mr. Long
- Lukens III
- Malcolm—Smith
- Merryman
- Shurtleff

III. PROCESSION OF THE THREE KINGS

1.	Star of the East	Elmendorf

2. Torch-Bearers
   - Warren
   - Young
   - Adams II
   - Bulkley I
   - Langdon
   - Sharp

3. THE THREE KINGS:

Melchior (Europe)	Hempstead
Page	de Sola
Caspar (Asia)	de Mauriac
Page	Bartow I
Balthazar (Africa)	Lukens I
Page	Speyers

1921: First complete revision of the programme, especially the "After Supper" section.

Orchestral overture consisted of the "Sarabande" from "*In Stately Measure*," and "Chanson Noël," based upon the theme subsequently used for "Kings to Thy Rising," new Carol for Kings' Procession.

New costumes brought from the East by the Rector, used for the Kings' Procession.

Troubadour introduced with cast.

Elimination of many modern Carols.

With the assistance of the following alumni—Julian G. Hillhouse (1910), B. Homer Hall (1905–1911), Richard Bryan Leake (1905–1912), Carl Stevens (1907–1911). Mr. Henry (Head Master) and Mrs. B. Homer Hall, these new features were introduced in the second part of the programme:—

1. Jester's speech written by Mrs. B. Homer Hall.
2. Waits, who sang the old carols, "Here we come a-Wassailing" and "God Rest you, Merrie Gentlemen."
3. Mummer's Parade to "Sarabande."
4. The Medieval Play—"St. George and the Dragon."
5. "The Cherry-Tree Dance."
6. "There was a Farmer's Son"—Folk-song.
7. Elizabethan Sword-Dance, to "Minuet Caprice."
8. Dance to "Gavotte and Musette."

Performance held December Twenty-first

I. PROCESSION OF THE BOAR'S HEAD

1.	Herald	Lukens
	Torch-Bearers	Abbott Roe
2.	Minstrels bearing the Boar's Head	R. B. Leake, Jr., '12 B. H. Hall, '10
	Attendants	Jennings Sharp
	Troubadour	C. Stevens, '10

3. Yule Log Pages:

Bartow I
Bartow II
Brown II
Fraser
Hagar
Harris
Lavino
Niles
Rudd
Sears
Warwick
Wellman

4. Father Christmas . . . . . . Mr. J. G. Hillhouse, '10
Yule Log Sprite . . . . . . Bulkley II

5. Beefeaters:

Mr. G. M. Bovie
Bell
Brown I
Bulkley I
Esselburne
Scott
Mr. G. C. Howard
Marshall
Miller
Mott
Russell
Smith
Warren I

6. King Wenceslas . . . . . . Mr. H. F. Bailey
Page . . . . Lee

7. Court Jester . . . . Laughlin

8. Minstrels bearing the Plum Pudding . . . { Buddy, Webber I

Attendants . . . . . . { Fanshawe, King

II. Procession of the Shepherds of Bethlehem

Shepherds:

Mr. E. Long
Bridgham
Chaffee
Douglas, '16
Gowans
Rev. J. H. Townsend
Hollister
Howell
McKallor
de Sola
Strong

III. Procession of the Three Kings

1. Star of the East . . . . . . Elmendorf

2. Torch-Bearers:

Bard
Dillingham
Gauld
Inglis
Parsons
Seddon
Webber II

3. The Three Kings:

Melchior (Europe) . . . . . . Shurtleff
Page . . . . Speyers
Caspar (Asia) . . . . . . Booth
Page . . . . Bridges
Balthazar (Africa) . . . . . . Wyckoff
Page . . . . Warren II

1922: The New Yule Candle presented for the first time, by Mr. Frank Butcher.

The Orchestral Overture consisted of "Chanson Noel" and a new Christmas Carol based upon the theme subsequently used for "The Cherry-Tree Carol." No change in the general order of the programme.

Performance held December Twenty-first

THE YULE CANDLE

A new feature of the Boar's Head and Yule Log was instituted this year in the presentation to the School by Mr. Frank Butcher of a Yule Candle in memory of all boys and masters who have contributed to the musical and artistic development of the Boar's Head and Yule Log Celebration.

The Yule Candle will be lighted immediately before the Procession of the Boar's Head and the following ritual is to be observed.

The Senior Master in point of service to the School shall proceed to the centre table in the Dining Hall, accompanied by the youngest boy in the School and the Senior Prefect. The youngest boy will then light a match, handing it to the Senior Prefect, who will light last year's Yule Candle and present it to the Master, who will in turn light the new Candle.

Immediately after the lighting ceremony two Beefeaters will light their tapers from the Yule Candle and proceed to light all the candles in the Dining Hall, starting at the western end and finishing with those on the mantel-piece. At the same time the orchestra will play suitable music or a carol may be sung by an invisible choir. The Procession will start from the Common Room as soon as the music for this ceremony comes to an end.

The Yule Candle will remain lighted all through the evening; signifying in its clear illumination the undying spirit and devotion of numerous friends and alumni whose thoughts are always with the School on the last night of the Christmas Term.

The Candle may also be used during the School Year for the Antonian and Graftonian Banquets, for Choir Suppers, or upon other important gatherings.

I. PROCESSION OF THE BOAR'S HEAD

1.	Herald	Jennings
	Torch-Bearers	Bartow I Fraser
2.	Minstrels bearing the Boar's Head	Esselburne Fanshawe
	Attendants	Dillingham Hutton
	Troubadours	Stevens, '10 Leake, '12
3.	Yule Log Pages:	Brown Bulkley II Elliot Gallagher Haffner Lavino Roy Rudd Warwick Wood
4.	Father Christmas	Mr. J. G. Hillhouse, '10
	Yule Log Sprite	Melendy
5.	Beefeaters:	Mr. George M. Bovie Baldwin Bell Bolton I Bolton II Bishop I Mr. G. C. Howard Mr. Hines Russell Sears Seddon Warren II Bartow II—Drummer
6.	King Wenceslas	Mr. H. F. Bailey
	Page	Lee
7.	Court Jester	Laughlin
8.	Minstrels bearing the Plum Pudding	Marshall Webber I
	Attendants	Abbott Roe

II. Procession of the Shepherds of Bethlehem

Minns—Shepherd Boy

Bridges
Bridgham
Bulkley I
Douglas, '16
Hagar

Howell
McKallor
Strong
Warren I
White

Mr. Smith

III. Procession of the Three Kings

1. Star of the East	Bard
2. Torch-Bearers:	

Beals
Bishop II
Green

Everest
Harris
Speyers

Webber II

3. The Three Kings:

Melchior (Europe)	Wyckoff
Page	Shroder
Caspar (Asia)	Elmendorf
Page	Wellman
Balthazar (Africa)	Norcross
Page	Hatfield

1923: Lighting of New Yule Candle to music of "The Cherry-Tree Carol" now introduced as the regular introduction to the Pageant.

A "Gnome" was introduced as a new character with the Yule Log Pages. A "Drummer" with the Beefeaters, and the Troubadours were eliminated from the cast this year.

"While Shepherds Watched Their Sheep," by Jungst, was used for the Shepherds' Episode.

"Kings to thy Rising" in M.S. form, words by A. T. M. Van Rensselaer, was used for the first time for the Kings' Procession, and the "Cherry-Tree Carol" in MS. form was also sung for the first time.

"After Supper" section unchanged.

David Brooks' Cup presented to the School at this performance. Presentation speech made by Mr. Andrew Fletcher from the British Embassy at Washington, D. C.

Performance held December Nineteenth

I. Procession of the Boar's Head

Herald	Jennings
Torch-Bearers	Bartow I Abbott II
Minstrels bearing the Boar's Head	Fanshawe Esselburne I
Attendants	Fraser Dillingham
Yule Log Pages:	

Bulkley
Elliot
Gallagher I
Gallagher II

Haffner
Warwick
Wellington
Wood

Gnome	Hatfield
Father Christmas	Mr. J. G. Hillhouse '10

Yule Log Sprite . . . . . . Ray III

The Beefeaters—

Sergeant of the Beefeaters:
Mr. A. Van Rensselaer

Corporal of the Beefeaters:
Mr. George M. Bovie

Mr. A. W. Adams
Baldwin
Bolton
Connolly
Esselburne II
Mr. E. Cox
Farnsworth
Johnson
Seddon
Schreiber

Drummer . . . . Russell

King Wenceslas . . . . . . Norcross

Page . . . . Lee

Court Jester . . . . . . Meredith

Minstrels bearing the Plum Pudding . . . { Marshall, Webber I }

Attendants . . . . { Abbott I, Roe }

II. Procession of the Shepherds of Bethlehem

Minns—Shepherd Boy

Mr. C. E. Robinson
Bartow II
Bell
Benson
Bridges
Brown II
Huppertz
Ray I
Strong
White

III. Procession of the Three Kings

Star of the East . . . . . . Webber II

Torch-Bearers:

Beals
Bishop
Everest
Harris
Lavino
Roy
Hutton

THE THREE KINGS:

Melchior (Europe) . . . . . Mr. C. Hollister
Page . . . . Shroder
Caspar (Asia) . . . . . . Wyckoff
Page . . . . Wellman
Balthazar (Africa) . . . . . . Brown I
Page . . . . Ray II

1924: The Rector was absent from the performance this year, being ill in the hospital at Troy, N. Y.

"Gnome" and "Drummer" were eliminated from cast of characters.

The "Cherry-Tree Carol" was sung in published form for the first time for the Lighting of Yule Candle.

"A Great and Mighty Wonder," an old English hymn, was used for Shepherds' Episode, and "Kings to thy Rising" was sung for the first time in published form for the Kings' Procession.

"God Bless Us All"—a Christmas farewell, was used for the first time at the close of the Pageant, and the balance of the programme remained as performed in 1923.

Performance held December Eighteenth

I. Procession of the Boar's Head

Herald	Schreiber
Torch-Bearers	Bartow I Abbott II
Minstrels bearing the Boar's Head	Mr. Ellis Wollison
Attendants	Dillingham Johnson

Yule Log Pages:

Curtis
Lamkie I
Leonard
Packard
Ray III
Shroder
Wellington
Wood

Father Christmas	Mr. Hillhouse
Yule Log Sprite	Lamkie II

The Beefeaters—

Sergeant of the Beefeaters:
Mr. George M. Bovie

Corporal of the Beefeaters:
Mr. Adams

Mr. Williamson
Baldwin
Burleson
Everest
Harris
Lavino
Lee
Mugler
Sanford
Seddon
Wilcock

King Wenceslas	Farnsworth
Page	Wellington
Court Jester	Meredith
Minstrels bearing the Plum Pudding	Huppertz Ray I
Attendants	Abbott I Roe

II. Procession of the Shepherds of Bethlehem

Minns—Shepherd Boy

Bartow II
Brown I
Clarke
Hawley
Hickcox
Roy
Rogers
Shepard
Wacker
Weed

III. Procession of the Three Kings

Star of the East	Brown II

Torch-Bearers:

Gipson I
Gipson II
Haffner
Ray II
Warwick
Wellman
Bishop

THE THREE KINGS:

Melchior (Europe)	Benson
Page	Packard
Caspar (Asia)	Fraser
Page	Bulkley
Balthazar (Africa)	Bridges
Page	Hatfield

1925: No changes in the programme

Performance held December Seventeenth

I. PROCESSION OF THE BOAR'S HEAD

Herald	Schreiber
Torch-Bearers	Abbott Bartow I
Minstrels bearing the Boar's Head	Mr. Ellis Bridges
Attendants	Lavino Wellman

Yule Log Pages:

Fowler
Freeborn II
Haughwout
Loebmann
Ross
Schreiber II
Leonard

Father Christmas	Mr. Hillhouse
Yule Log Sprite	Smith

The Beefeaters:

Sergeant of the Beefeaters:
Mr. George M. Bovie

Corporal of the Beefeaters:
Mr. Adams

Mr. Ameluxen
Burleson
Gipson I
Harris
Keller
Rogers
Sanford
Shepherd I
Bartow II

King Wenceslas	Farnsworth
Page	Curtis
Court Jester	Meredith
Minstrels bearing the Plum Pudding	Huppertz Johnson
Attendants	Roe Seddon

II. PROCESSION OF THE SHEPHERDS OF BETHLEHEM

Mr. Kelsey
Bishop
Clarkson
Connolly
Elliot
Mathewson
Robertson
Shepard II
Wilcock
Wright

III. PROCESSION OF THE THREE KINGS

Star of the East	Brown

Torch-Bearers:

Freeborn I	Taylor
Haffner	Wellington
Shroder	Wood
Gipson II	

THE THREE KINGS:

Melchior (Europe)	Roy
Page	Hatfield
Caspar (Asia)	Wacker
Page	Bulkley
Balthazar (Africa)	Lee
Page	Packard

1926: A slight change was made in the order of Procession, and "Jack Finney" was introduced into the cast of characters.

New music written by Frank Butcher was used for the first time for the "Adoration of the Shepherds," and a new carol called "I Sing of a Maiden," also written by Frank Butcher, was used for the first time.

Performance held December Eighteenth

I. PROCESSION OF THE BOAR'S HEAD

1.	Herald	Beattie
	Torch-Bearers	Farnsworth Schreiber
2.	Minstrels bearing the Boar's Head	Mr. Ellis Seifert
	Attendants	Fulweiler Sanford

3. The Beefeaters:

Sergeant of the Beefeaters:
Mr. George M. Bovie

Corporal of the Beefeaters:
Mr. Adams

Adams	Gipson II
Burleson	Rogers II
Fowler I	Ross
Gerould	Taylor
Gillis	White
Gipson I	Wood

4.	Minstrels bearing the Plum Pudding	Freeman Rogers I
	Attendants	Loebman Scott I

5. Yule Log Pages:

Boehm	Peabody
Gipson III	Smith III
Jackson I	Welles
Jackson II	Wilson

6.	Father Christmas	Mr. J. G. Hillhouse, '10
	Yule Log Sprite	Fowler II
7.	Jack Finney (the Devil)	Hatfield I

8.	Court Jester	Bulkley
9.	King Wenceslas	Roy
	Page	Areson

II. Procession of the Shepherds of Bethlehem

Baker
Brown
Buehler
Clarkson
Elliot
Freeborn I
Mr. K. G. White
Lounsbery
Shroder
Wyckoff
Mr. T. S. Bradley

III. Procession of the Three Kings

Star of the East	Smith I

Torch-Bearers:

Freeborn II
Hewat
Leonard
Lewisohn
Roberts
Smith II
Curtis

The Three Kings:

Melchior (Europe)	Ryerson
Page	Scott II
Caspar (Asia)	Wacker
Page	Hatfield II
Balthazar (Africa)	Shepard
Page	Koehn

1927: The following new characters were introduced into the cast:

Trumpeter
Huntsman carrying Spear
Attendants bearing Mustard
Attendants bearing Sauce-Boats
Yeoman bearing Mince Pie

A slight change in the ritual for "The Lighting of the Yule Candle" was observed this year. At the hour of performance the Senior Master and Senior Prefect of the School will take their respective places at the ends of the large table in the Dining Hall. All lights will be extinguished and the youngest boy will proceed alone, with a lighted taper in his right hand, from the Common Room to the Dining Hall. Upon reaching the table he will hand the taper to the Senior Prefect who will light last Year's Yule Candle, and the ceremony will proceed according to the ritual originally introduced at the 1922 performance.

"Deck the Hall with Holly," a new carol and dance arranged by Frank Butcher, was introduced for the first time.

Performance held December Seventeenth

I. Procession of the Boar's Head

1.	Herald	Beattie
	Torch-Bearers	Hunter Fowler
	Trumpeter	Ross I
2.	Huntsman carrying Boar Spear	Mr. Littell
3.	Minstrels bearing the Boar's Head	Roy Mr. Sears, '23
	Attendants bearing Mustard	Baker Rathbun

4. Yule Log Pages:

Burton
Norcross
Peabody I
Peabody II
Henrotin
Romilly
Steward
Wilson

5. Beefeaters:

Sergeant—Mr. G. M. Bovie
Corporal—Mr. Adams

Birch
Gipson I
Proctor
Rahte
Rogers
Ross I
White I
Wood

6. Minstrels bearing the Plum Pudding	Fletcher Sanford
Attendants carrying Sauce-Boats	Loebmann Shroder
Yeoman carrying Mince Pie	Gerould
7. Father Christmas	Mr. Hillhouse, '10
Yule Log Sprite	Stevens
8. Court Jester	Meredith, '25
9. King Wenceslas	Meredith, '25
Page	Roberts

II. PROCESSION OF THE SHEPHERDS OF BETHLEHEM

Buehler
Freeman
Freeborn II
Mr. K. G. White
Gipson II
Lounsbery
Smith II
Wyckoff
and Alumni

III. PROCESSION OF THE THREE KINGS

Star of the East	Smith I

Torch-Bearers:

Areson
Drury
Lewisohn
Marsh
Smith III
White II
Hewat

THE THREE KINGS:

Melchior (Europe)	Fulweiler
Page	Koehn
Caspar (Asia)	Wacker, '26
Page	Jackson
Balthazar (Africa)	Ryerson
Page	Leonard

1928: No change in programme

Performance held December Fifteenth

I. PROCESSION OF THE BOAR'S HEAD

1. Herald	Beattie
Torch-Bearers	Hunter Koehn
Trumpeter	Ross I, '28
2. Huntsman carrying Boar Spear	White I

3. Minstrels bearing the Boar's Head	Fulweiler Fletcher
Attendants bearing Mustard	Hatfield Rathbun

4. Yule Log Pages:

Gahran I
Gahran II
Howell
Wilson
Steward
MacNally

5. Beefeaters:

Sergeant—Mr. G. M. Bovie
Corporal—Mr. Adams

Mr. W. Bovie
Emery
Gipson
Freeborn
Mr. Campbell
Rahte
Ross
Lewisohn
White II

6. Minstrels bearing the Plum Pudding	Mr. Sears Shroder
Attendants carrying Sauce-Boats	Drury Rose
Yeoman carrying Mince Pie	Birch
7. Father Christmas	Mr. Hillhouse, '10
Yule Log Sprite	Stevens
8. Court Jester	Baldwin
9. King Wenceslas	Roy, '28
Page	Henrotin

II. PROCESSION OF THE SHEPHERDS OF BETHLEHEM

Mr. K. G. White
Lounsbery
and Alumni

III. PROCESSION OF THE THREE KINGS

Star of the East	Smith I

Torch-Bearers:

Burton
Leonard
Roberts
Jackson
Rogers
Romilly

THE THREE KINGS:

Melchior (Europe)	Smith II
Page	Peabody II
Caspar (Asia)	Wyckoff
Page	Adams
Balthazar (Africa)	Areson
Page	Peabody I

1929: No change in programme

Performance held December Twenty-first

I. PROCESSION OF THE BOAR'S HEAD

1. Herald	Beattie
Torch Bearers	Hunter Koehn
Trumpeter	Ross, '28
2. Minstrels Bearing the Boar's Head	Roy, '28 Lewisohn
Attendants Bearing Mustard	Hatfield de Zeng

3. Yule Log Pages:

Church
Gahran II
Griswold II
Howell
Leake
Steward

Extra Pages for Dance:

Gahran I
Henrotin
Tibbits

4. Beefeaters:

Sergeant—Mr. G. M. Bovie
Corporal—Mr. A. W. Adams

Mr. I. W. Bovie
Emery
Gipson
Freeborn
Murfitt
Mr. F. C. Campbell
Rahte
Rindge
Poetter
White II

5. Minstrels Bearing the Plum Pudding	Ludlum Ross
Attendants Carrying Sauce-Boats	Jackson Roberts
Yeoman Carrying Mince Pie	Birch
6. Father Christmas	Mr. Hillhouse, '10
Yule Log Sprite	Leake
7. Court Jester 8. King Wenceslas	Baldwin

Page—Henrotin

II. Procession of the Shepherds of Bethlehem

Mr. A. H. de Courcey
Griswold I
Mr. B. H. Hall, '11
Mr. R. B. Leake, '12
Mr. L. M. Willey
Mr. C. R. Whipple
Mr. K. G. White and Alumni

III. Procession of the Three Kings

Star of the East	Burleson

Torch-Bearers:

Chester
Gahran I
Hall
Proctor
Sampson
Tibbits

The Three Kings:

Melchior (Europe)	Fletcher
Page	Bradshaw
Caspar (Asia)	Wacker, '27
Page	Areson II
Balthazar (Africa)	Areson I
Page	Wilson

THE MUMMERS' PLAY

"*St. George and the Dragon*"	Medieval
Jack Finney (the devil)	Baldwin
Turkish Knight	Areson I
Father Christmas	Mr. Hillhouse
King of Egypt	Chester
St. George	Gahran II
The Dragon	Lewisohn
The Giant	Beattie
The Doctor	Hall
Master of Properties	Wilson

"IT is now Christmas, and not a cup of drink must pass without a carol; the beasts, fowl and fish come to a general execution, and the corn is ground to dust for the bakehouse and the pastry; cards and dice purge many a purse, and the youth show their agility in shoeing of the wild mare; now good cheer and welcome, and God be with you—and against the New Year provide for the presents—the Lord of Misrule is no mean man for his time, and the guests of the high table must lack no wine; the lusty bloods must look about them like men, and piping and dancing puts away much melancholy, stolen venison is sweet, and a fat coney is worth money, pitfalls are now set for small birds, and a woodcock hangs himself in a gin, a good fire heats all the house, and a full alms-basket makes the beggar's prayers; the maskers and the mummers make the merry sport, but if they lose their money their drum goes dead; swearers and swaggerers are sent away to the ale-house, and unruly wenches go in danger of judgment; musicians now make their instruments speak out, and a good song is worth the hearing. In sum, it is a holy time, a duty in Christians in remembrance of Christ and customs among friends for the maintenance of good fellowship. In brief, I thus conclude it: I hold it a memory of the Heaven's love and the world's peace, the mirth of the honest, and the meeting of the friendly. Farewell."

Nicholas Breton : "Fantasticks" (1626).

INTRODUCTION[1]

THE ceremonies observed at Hoosac School under the title of *The Boar's Head and Yule Log* represent the accumulated traditions of comparatively few years, founded upon and carrying forward those of unnumbered centuries.

The germinal conception itself, that of some sort of joyous celebration to be held at the stage of the solar year within which Christmas falls, can, with confidence, be dated back to shortly after man fixed the winter solstice, the point of the solar year from which the days begin to lengthen toward a longed-for Spring. The Persians at this time kindled fires in honor of their sun-god, Mithras; the Scandinavians honored Woden and his son Thor, who in the course of the development of Norse mythology came to share with his father the prerogative of being manifested by the sun; the Roman festivals, dedicated to Saturn, father of the gods, took from him the name of Saturnalia, and were characterized by the exchange of gifts, the decking of homes with laurels and other evergreens, by the reversal of the relation of master and servant, and by general license. In Britain the Saturnalia outlived the Roman occupation which introduced them, but in a form modified by Druidical rites and superstitions, and later by Germanic and Scandinavian customs brought in by the Saxons. And in Britain, as earlier in Rome and elsewhere, the fathers of the Christian Church found the people could more easily be converted from pagan theology than from pagan observances, yet here as in those other lands those wise and resourceful churchmen, beginning with St. Augustine, effected by compromise the greater part of their will; with all possible good grace accepting deep-rooted customs where they needs must, but finding and successfully offering new names and new significances for them, which knit them into the new faith. That much accomplished, it was no brief or simple process, but a relatively steady and ultimately effective one, to eliminate the gross and cruel survivals in the English Christmas and to leave something still spontaneous, vigorous, extravagant, but predominantly innocent and joyous.

Let us briefly examine two of the celebrations of the winter solstice which in England fore-ran the coming of Christianity. *The Mistletoe*, as is well enough known, was sacred to the Druids and their followers, but it was only so when found on the oak, the tree which represented the sun-god Tutanes. Tutanes was honored at the winter solstice by a great ceremony; the Britons, headed by the Druids, going in festal procession to the forest. There two white bulls were bound to the oak, the mistletoe cut with a golden knife by the chief Druid and caught by another in the folds of his robe, the bulls sacrificed, and perhaps men as well. During the festivities that followed, the mistletoe was divided among the people, and they would hang it over the entrances to their dwellings to propitiate and to shelter the woodland deities during the cold to follow. The mistletoe occupied a special place not only in Druidical rites, but in Scandinavian mythology, wherein it was known as the plant whereby, through the treachery of Loke, the beautiful Balder met his death. But the Scandinavian ceremonies at the winter solstice corresponded more closely to the Persian than to those of the Druids: the feast, known as Juul[1] (later, Yule), was marked by the burning of great logs to Thor. There can, then, be traced back to the immemorial folkways of widely separated peoples, observances which, carried forward a comparatively few centuries under the influence of the Church, give its character to the traditional English Christmas. The latter is the prototype of the American observances (save for the Germanic Christmas Tree and the Southern anomaly of pinwheels and firecrackers); and it is to the various details of this English Christmas and to their representation at Hoosac that these notes will for the rest be addressed.

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[1] The introduction and notes contained in this volume do not constitute a work of scholarship: their preparation has not involved examination of original manuscripts or the sifting of ancient texts, but merely resort to comparatively modern authorities on the subject in hand. Of these, the ones which have been found of the most value are: *The Holidays*, by Nathan B. Warren (New York: Hurd & Houghton, 1868); *Carols or Operettas, for the Christmas and Easter Holidays*, by Nathan B. Warren (New York: Wm. A. Pond & Co., 1881 and 1894); *The Book of Days*, ed. by R. Chambers (London and Edinburgh: W. & R. Chambers, *und.*); *Carols*, by William J. Phillips, Mus. Doc. (New York: E. P. Dutton & Co., *und.*); *Christmas Carols, New and Old*, by Bramley and Stainer (London: Novello & Co., *und.*); *The Mummers' Play*, by R. J. E. Tiddy (Oxford Univ. Press, 1923); *Ancient English Christmas Carols*, by Edith Rickert (New York: Oxford Univ. Press, Am. Branch, 1925); *The Oxford Book of Carols*, by Dearmer, Williams and Shaw (Oxford Univ. Press, 1928). For a copy of the rare *The Boar's Head at Queen's College, Oxford* (Oxford: Henry W. Taunt & Co., *und.*), I am indebted to the Bursar of that institution.

Evergreens

The decoration of homes and churches with evergreens at this season traces back most directly to the green boughs exhibited during the Saturnalia, and for this reason was in disfavor with early ecclesiastical councils. In this, as in other instances, it was later found the wiser part for the Church to accept, justify and adopt a tenacious custom. The hanging of flowers and green boughs had marked the Jewish Feast of Tabernacles, palm branches had been strewn before Christ at his triumphal entry into Jerusalem, and the evergreens were permitted to recall these facts; with an added significance thus expressed by an ancient writer:

> . . . our churches and houses decked with bayes and rosemary, holly and ivy, and other plants which are always green, winter and summer, signify and put us in mind of His Deity, that the child that now was born was God and man, who should spring up like a tender plant, should always be green and flourishing, and live for evermore.

The laurel has been forgiven its Saturnalian associations; the ivy, despite an ill Bacchic odor which for a time kept it, as it were, on probation, has become a convention of Christmas decorations; holly, bay and rosemary keep these company; no evergreen—save, for its mortuary associations, cypress—is rejected by the people, and the mistletoe alone is too incorrigibly pagan to be tolerated within a church. Hung in secular doorways and from chandeliers, it loses a berry for each kiss, and when it is bare the wassail bowl must cease passing. Holly and ivy, personified, dispute in many carols[2] and games their supremacy among the trees; holly was represented by young men, and ivy by maidens, adding an element of competition between the sexes which by itself may have been among the oldest traditions of the season. A classical example of its outcropping is given in a jest-book of 1609, of an old knight who invited his tenants and their wives to Christmas dinner in his great hall, but when they were gathered commanded "that no man should drink until he that was master over his wife should sing a carol." One ill-favored fellow, at this, raised his voice in discordant song, whereafter the host commanded that no woman should drink till she that was master over her husband had also sung, "whereupon they all fell to such a singing that there was never heard such a caterwauling piece of music, whereat the knight laughed heartily, that it did him half as much good as a corner of his Christmas pie."

Evergreens may be hung by Christmas Eve and remain through February 1st, but for them to remain a moment beyond that day is forbidden: as to the church, by the canons, and as to the home, by fatal penalties provided by superstition. Herrick's lines name too mild a punishment for carelessness:

Down with the rosemary, and so
Down with the baies and misteltoe;
Down with the holly, ivie, all
Wherewith ye drest the Christmas hall;
That so the superstitious find
No one least branch there left behind;
For look, how many leaves there be
Neglected there, maids trust to me,
So many goblins you shall see.

[1] The derivation of this word is so controverted as to make discussion impracticable here.

[2] See six such songs in Rickert's *Ancient Christmas Carols*.

The Yule Candle

The use of a great candle, burning throughout the evening's ceremonies, is a normal accompaniment to the burning of the Yule Log. Brand's *Popular Antiquities* mentions an ancient stone socket in the buttery of St. John's College, Oxford, as having been reserved for the Yule Candle, which in this case burned throughout the twelve-day period bounded by Christmas and Epiphany. The custom, however, seems to have lost whatever religious or superstitious associations may have given it rise, and until in the regular course of such things it be endowed with new meanings, it must continue on the sole—but powerful—momentum of sheer antiquity.

At Hoosac it has a special significance. Here the Yule Candle is an institution founded and endowed by Frank Butcher in memory of all the masters, boys and friends of the School who in the past assisted him in building up the pageant to its present excellence. The lighted taper of the youngest boy represents the desire of the new boys to keep alive the tradition. The Senior Prefect lights the last-year's candle as if to rekindle memories of the festivities it saw when new. The Senior Master of the School in point of service, in lighting the new candle, typifies the wish of former participants to be with the School in spirit again this night and in years to come; and so the lighting of all the candles in the hall from the new Yule Candle represents the attendance of the spirits of living and dead alumni, masters and friends, joining with all those present in the evening's familiar and beloved observances.

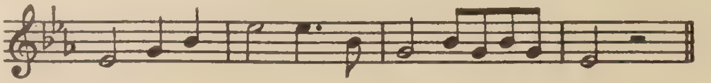
The Boar's Head

The Romans served the wild boar, whole or in part, as the first dish at their feasts; the boar's head was a traditional Yule dish in heathen Scandinavia, and there is evidence that at this time boars were sacrificed to Freyr, Norse god of peace and plenty. The boar's head, or even the whole boar, was gilded, painted and decorated as a festival dish in Norman England. This was a ferocious beast, a public enemy; a victory over it was ground for exultation; its trophies could not but form a proud dish, and should only be served on silver and gold. So in feudal England, when Christmas was celebrated by great feasts in the halls of nobles and knights, the boar's head was brought in pompous procession. Thus at St. John's, Oxford, at Christmas of 1607, Aubrey tells that

> The first messe was a boar's head, w^{ch} was carried by the tallest and lustiest of all y^{e} guard, before whom (as attendants) went first, one attired in a horseman's coate, wth a boar's spear in his hande; next to him another huntsman in greene wth a bloody faulcion drawn; next to him 2 pages in tafatye sarcenet, each of y^{em} wth a messe of mustard; next to whome came hee that carried y^{e} boar's head crost wth a greene silke scarfe, by w^{ch} hunge y^{e} empty scabbard of y^{e} faulcion w^{ch} was carried before him. As y^{ei} entered y^{e} hall, he sange this Christmas Caroll y^{e} three last verses of eurie staffe being repeated after him by y^{e} whole companye.

The most famous survival of this rite is that found at Queen's College, Oxford, and is connected with that institution by the story of one of its students who, apparently not long after the foundation of the college in 1340, was walking and studying Aristotle in the nearby forest of Shotover when he was attacked by a boar; as the boar rushed upon him open-mouthed the young man, retaining *in extremis* the classic calm of the Oxford manner, with the war-cry "*Graecum est*" rammed home his volume into the gullet of the enemy, which forthwith choked and died.

At Queen's, on the evening of Christmas Day, the great dining hall is dressed in holly, ivy and laurel, a fire burns in the great fireplace, and a procession of the Fellows, led by the Provost, enters and makes its way to the high table on the daïs, where grace is recited. Outside in the buttery there is sounded twice on a silver trumpet the following call:



when there enters the hall from the same place a second procession: the Taberdar[1] with his trumpet, two men-servants bearing on a great silver salver the boar's head (crowned, decorated with bays, rosemary, and flags bearing its representation and the arms of the College, and with an orange in its mouth), and the choir of boys and men. As they proceed toward the high table, the chorister selected as the solo singer of the year sings the verses, and the choir the choruses, of the Boar's Head Carol, at the end of which the head is placed at the centre of the table before the Provost, who removes the ornaments therefrom and distributes them among choir boys and visitors, the soloist receiving the orange. The visitors then depart and the Provost, Fellows and their guests dine.

Dr. N. B. Warren wrote in 1868 that the Boar's head was also brought in with song and chorus at Christmas at St. John's College, Cambridge, and the Inner Temple, one of the Inns of Court in London, while the custom had been revived in this country at the Twelfth-Night party of the Century Club in New York. It is also observed in the elaborate ceremonies at the Arts Club, Toronto, Canada.

The differences between the Queen's ceremony and the corresponding part of that at Hoosac do not lie in essentials. At Hoosac the saying of grace does not precede the procession, since the latter and the feasting are separated by many other observances; the trumpet-call is different and surrounded by special conventions; the air of the carol exhibits a slight variance from that sung at Queen's; the procession is differently constituted. At neither Hoosac nor, apparently, Queen's, is the head of a *wild* boar used; in these days such a prize is hard to come by, and a domesticated boar is honored—the tusks can be simulated in wood. At Hoosac the boar is uncrowned save by evergreens; he carries a lemon in his mouth; his decorations are not distributed. The recipe used at Queen's for the preparation of the boar's head is as follows:

> After the head has been chosen and received from the farmer who has bred and fattened the animal, it has to undergo a course of preparation and is then pickled, being first left for several days covered with salt, then plunged into clean water and afterwards salted again, and this is continued until the salt has completely permeated the whole of the head. It is then soaked and thoroughly cleansed, afterwards being tied up in a stout cloth ready for boiling, which forms the next process. To accomplish this successfully it is, still in its cloth, suspended in a large copper and kept quietly simmering for a number of hours, in fact, until it is perfectly cooked. When taken out of the boiling water, it is again plunged in a large pan of clean cold water and left until the following day, when, after being trimmed and glazed, and brightened up in every way, various embellishments are added to it . . .

The essentials for the service of the boar's head are: (1) It is decorated and borne in state at the head of a procession by two men after being heralded by a trumpet, as befits something in itself an object of honor; (2) It is carried to the accompaniment of an appropriate carol, and set down at the high table, or whatever table, for the purposes of the feast, corresponds thereto; (3) It must have mustard for the eating:

> First set forth *mustard* with brawn; take your knife in your hand, and cut brawn in the dish as it lieth, and lay on your sovereign's trencher, *and see there be mustard.*[2]

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[1] An officer of the College, whose duties appertain to the dining hall.

[2] From a book of instruction for the royal table, quoted by Chambers.

Sweet rosemary and bays around it spread;
His foaming tusks with some large pippin graced,
Or 'mid those thundering spears an orange placed,
Sauce, like himself, offensive to his foes,
The roguish *mustard*, dangerous to the nose.

Second in honor to the boar's head on this occasion was the *peacock*, prepared with an art whose elaborateness, added to the difficulty of obtaining the bird himself, makes directions useless here. *Plum pudding* and *mince pies* ("Christmas Pies") are available to-day, however, and should not be lacking at the feast. The English mince pie is made to-day of much the same ingredients as our own; we should call it a covered tart, about three inches across; but of old it might be of great proportions and nobly varied ingredients. A recipe for such a Christmas pie, preserved in the books of the Salters' Company, London, and entitled "For to make a moost choyce paaste of Gamys to be eten at y^e Feste of Chrystemasse (17th Richard II, A.D. 1394") calls for a pheasant, a hare and a capon, two partridges, two pigeons and two rabbits, all boned and put into paste in the form of a bird; with the livers and hearts, two mutton kidneys, force-meats and egg-balls, seasoning, spice, catsup and pickled mushrooms, filled up with gravy made from the bones. Such a pie was duplicated by the Company's cook in 1836, and found excellent. The giant of this lordly race is described in the *Newcastle Chronicle* of January 6th, 1770:

> On Monday last there was brought from Howick to Berwick, to be shipped for London, for Sir Henry Grey, Bart., a pie, the contents whereof are as follows, viz.: 2 bushels of flour, 20 lbs. of butter, 4 geese, 2 turkies, 2 rabbits, 4 wild ducks, 2 woodcocks, 6 snipes, and 4 partridges, 2 neat's tongues, 2 curlews, 7 blackbirds, and 6 pigeons. It is supposed this very great curiosity was made by Mrs. Dorothy Patterson, housekeeper at Howick. It is near nine feet in circumference at bottom, weighs about 12 stone; will take two men to present it at table; it is neatly fitted with a case and four small wheels to facilitate its use to every guest that inclines to partake of its contents at table.

Wherever possible, some religious significance has at one time or another become attached to the items of the English Christmas: the farthest reach, perhaps, being the attempt in an old carol to make a Christian of the very boar;

The boar's head that we bring here,
Betokeneth a Prince withouten peer,
Is born this day to buy us dear,
Nowell.

A boar is a sovereign beast,
And acceptable to every feast;
So might thy Lord be to most and least,
Nowell.

The boar's head we bring with song,
In worship of Him that thus sprung
Of a virgin to redress all wrong,
Nowell.[1]

So also, the varied contents of the Christmas pie were regarded as signifying the gift of the Magi to the Infant Jesus, while the pie itself was anciently baked in the form of a *crêche* or manger, and had crossed bands of upper crust resembling the bands which held a child in its cradle.

So many happy months will one have in the following year, as the number of houses in which one eats mince pies in the twelve days of Christmas.

The Wassail Bowl

A bone, God wot
Sticks in my throat;
Without I have a draught
Of corny ale,
Nappy and stale,
My life is in great waste.[2]

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[1] From a carol, *In Die Nativitas*, of the time of Henry VII or VIII, in the Rickert collection.

[2] From a carol, *temp.* Henry VIII, in the Rickert collection.

There are two types of wassailing: first, within the hall, as a regular part of the festivities, the wassail bowl ceasing in its rounds as the last berry of the mistletoe is plucked; and second, bearing the bowl from house to house and presenting it at the door in hope of a fee from the drinkers. The liquor in the wassail bowl might be wine, ale, or cider; it was sweetened, and "augmented" by the addition of a toast and apples stuck with cloves, and it was served smoking hot. The Saxon exchange of healths: "Wesseyl" and "Drinc-heyl" ("What Health?" and "I drink your health") of course, gives to drink, bowl and custom their names.

The Procession of the Boar's Head

The composition of the Hoosac procession is arbitrary, as none is ordained by compelling tradition save that there should be a herald or taberdar, bearers of the boar's head (usually servitors), singers with a soloist, and minstrelsy. As to some of the figures in this procession, some words of explanation are in place:

The Herald. Trumpeters were always attached to the halls of great people to announce the commencement of feasts, but only those of a certain rank were permitted this dignity. In general, however, it was only persons of rank who could celebrate Christmas in pomp, and the presence of the herald thus becomes appropriate to modern representations of the pageant.

The Beefeaters were and are the guards at the Tower of London; their striking uniform may still be seen at that spot, and in the too-infrequent performances of Gilbert and Sullivan's *The Yeomen of the Guard*. They are not connected with Christmas ceremonies by any ancient association, but their uniform has from the beginning enlivened the Yuletide scene at Hoosac.

The Minstrels. These were permitted to families of any rank, and employed by all who could afford them, while others gladly received and entertained wandering musicians in exchange for their services; the typical baronial hall has a small gallery whence they were heard, situated at the end, over the dais. At Hoosac they are present in costume and with instruments, but their actual music is represented by the stringed orchestra and the possibly anachronistic but useful piano.

Father Christmas. At a very early day there was instituted one of the strangest of English religious customs; that of the Boy-Bishop. It is said to have been founded upon a legend concerning the manner in which St. Nicholas rose to the episcopate:

> A bishop who had been elected to a vacant see was warned by a dream to go to the doors of the church at the hour of matins, and "hym that sholde fyrste come to the chyrche, and have the name of Nicholas, they sholde sacre him Bissop," that is, one bishop was superseded by another. (Golden Legend, 29 b)

The ritual by which this supersession came to be represented is thus told by Hone:

> Anciently, on the 6th day of December (St. Nicholas' Day), the choir-boys in cathedral and collegiate churches chose one of their number to maintain the state and authority of a bishop; for which purpose he was habited in rich episcopal robes, wore a mitre on his head, and bore a crozier in his hand; his fellows assuming the character and dress of priests, yielding him canonical obedience, taking possession of the church, and, except mass, performing all the ceremonies and offices, and, on Holy Innocents' Day, actually preaching a sermon to the assembled congregation.

In Salisbury Cathedral there is a monument to such a child-bishop who died while in office; it bears his sculptured figure in episcopal robes. A special service, set to music, for the Boy-Bishop on Innocents' Day or Childermas (December 28th) as well as the ceremonies for his election and accession, are printed in the *Processional of Salisbury Cathedral;* a Boy-Bishop conducted Vespers in 1299 before Edward I, and another held service in 1555 before Bloody Mary, who had restored the ceremonial, prohibited by her father Henry VIII: the child so honored is said to have had the disposal of such prebends as fell vacant during the term of his office. The combination of the facts that St. Nicholas was patron of all choir-boys, that he was specifically typified by the Boy-Bishop, and that the latter's term of office and custom of perambulating the country bestowing blessings and accepting contributions specially connected him with Christmas in the popular mind, led to his (the Boy-Bishop's) being known as St. Nicholas and at last, personifying Christmas itself, as "Old Father Christmas." The extortions, blasphemies and other abuses which inevitably resulted from the Boy-Bishop custom led to its final prohibition by Elizabeth. Still surviving surreptitiously, and shorn of dignity, as Old Father Christmas, the Boy-Bishop was again abolished (together with mince pie and plum porridge) in the 17th century by the Long Parliament, but, taking refuge among the Dutch of the New Netherlands, according to *Knickerbocker's History of New York* "he has continued to flourish in spite of the 'Blue Laws' of the neighboring Puritanical State of Connecticut." However, says Warren:

> Having turned Presbyterian, he contents himself with the ordinary guise of a Dutchman, heavily furred, and has also exchanged his wassail bowl for the "*bowl*" of a short Dutch pipe, with which he has completely mystified and befogged the intellect of his old enemies, the Puritans.

In short, he is here and now Santa Claus, and not to be confused with the wraiths of the "Sir Christmas" of certain English carols, or the "Dan Noël" of the French.

Jack Finney is a perennial figure appearing in the Mummer's Play, who by special and local indulgences is admitted to this procession. Traditionally the Doctor's Assistant in the mummery, since entering Hoosac he has by some transmutation (comparable in obscurity to those by which the Play itself came to be) become not only Finney and Doctor's Assistant, but the Devil himself in red, with horns and a tail which pass without comment from his fellow-characters.

The Court Jester bears a burden throughout the evening which is light or heavy upon his shoulders according to the native capabilities of the one who represents him. There are few directions for him, but much business; Beefeaters come every year, but a first-rate Jester with four years ahead of him at school is (for four annual evenings at least) a mere unmixed blessing. His is license limited only by his imagination; he need not keep in step, he may ape the Chief Minstrel and tweak the beard of Wenceslas; he must be agile and spontaneously witty.

The Procession of the Shepherds of Bethlehem

The Biblical incident of the Shepherds is too well known to need repetition here. It was a favorite subject in some of the Miracle Plays, where it may be found in fanciful and greatly elaborated forms, and furnishes the opportunity for passages of great beauty, as well as for the relief of low comedy. The legend is expanded, in particular, to include the shepherds' bestowing various gifts on the infant Jesus—gifts contrasting touchingly with the magnificence of those of the Kings:

1st Shepherd.
Hail, comely and clean! Hail, young Child!
Hail, Maker, as I mean, of a maiden so mild,
Thou hast worried, I ween, the warlock[1] so wild;
The false guiler of teen, now goes he beguiled.
Lo, He merries;
Lo, He laughs, my sweeting,
A well fair meeting!
I have holden my heting.[2]
Have a bob of cherries!

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[1] Wizard—here, Satan.

[2] Kept my promise.

2nd Shepherd.
Hail, suffering Saviour, for Thou has us sought!
Hail, freely fode and flower that all thing hath wrought!
Hail, full of favor, that made all of nought!
Hail! I kneel and I cower. A bird have I brought
To my bairn.
Hail, little tiny mop![1]
Of our creed thou art crop;[2]
I would drink on thy cop,[3]
Little day-starn!

3rd Shepherd.
Hail, darling dear, full of godhead!
I pray Thee be near, when that I have need.
Hail! Sweet is Thy cheer! My heart would bleed
To see Thee sit here in so poor weed,
With no pennies.
Hail! Put forth Thy dall![4]
I bring Thee but a ball,
Have and play Thee withal
And go to the tennis.[5]

The Procession of the Three Kings

The "Three Kings" are the *Máyoi* of the Gospel according to St. Matthew; their legend under monastic influence became one of the most popular in the Middle Ages, and of course became greatly elaborated. They are supposed to have been Persian magi, of a learned and priestly order corresponding roughly to the Greek Philosophers, the Brahmins of India, and the Druids among the Gauls. Their sect would have been that of the followers of Zoroaster, who had left a prophecy of the virgin birth of a Saviour, to be manifested by a star shining by day. The tradition which arose about them, however, assigned to them their number, three, as well as royal or princely rank. The Venerable Bede wrote in the seventh century:

> Melchior was old, with gray hair and long beard, and offered gold to our Saviour in acknowledgment of his sovereignty, Jaspar was young, without any beard, and offered frankincense in recognition of the Divinity; and Balthasar was of a dark complexion as a Moor, with a large spreading beard, and offered myrrh to our Saviour's humanity.

Elsewhere Melchior became King of Nubia, and the smallest of the three; Balthasar, of Chaldea, of ordinary stature and white; and Jaspar, of Tarshish, tall of stature and "a black Ethiope." It is agreed, however, that Melchior gave gold, the black King, (whatever his name), myrrh and the other, frankincense. The Kings are supposed to have been baptized by St. Thomas, and thereafter to have preached the Gospel. In the fourth century, skeletons, said to have been theirs, were discovered by the Empress Helena, mother of Constantine the Great, and were removed to the then Church of St. Sophia; thence they were later transported to Milan, taken by the Emperor Frederick upon his conquest of that city in 1164, and by him were given to Reinaldus, Archbishop of Cologne. In Cologne Cathedral the "Three Kings of Cologne" may be seen (for a heavy fee), to this day, in the words of Chambers:

> . . . enveloped in velvet, and decorated with embroidery and jewels, so that the upper part of each skul only is seen, and the hollow eyes which, as the faithful believe, once rested on the Saviour.

Any object which had touched one of these relics was a preventative against sorcery, sudden death, and accidents to travellers; rings engraved with the names of the Kings were charms, especially valid against the cramp. The Kings of Cologne are commemorated on Epiphany, Twelfth-Night (January 6th), and either they, or the Roman custom of casting dice for the position of *Arbiter Bibendi* or *Rex Convivii* at a feast, account for the necessity, on Twelfth-Night, of a cake in which are baked a bean and a pea (or ring), the finders of which are respectively King and Queen of Twelfth-Night.

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[1] Child. [2] Head. [3] Cup. [4] Hand.

[5] From the Second Shepherd's Play, Towneley.

The Lord of Misrule

> If thou be made the master of the feast, take diligent care for them, and when thou hast done all thy office, take thy place that thou mayest be merry with them, and receive a crown for thy well ordering of the feast. (*Ecclesiasticus*)

The Christmas Prince, Master of Merry Disports, or Lord of Misrule was the elected presiding officer over the Christmas festivities of a household or an entire district, and a person of consequence for the term of his authority, whose rights and privileges, well established in England before the civil wars of the 17th century, most probably derived from those of the corresponding officials in the Saturnalia. He reigned from All-Hallows Eve till Twelfth-Night, but a spirited denunciation of his practices in Stubbs' *Anatomy of Abuses* indicates that he sometimes retained office clear to Whitsuntide:

> First of all, the wilde heads of the parish flocking together, chuse them a graund capitaine of mischiefe, whom they innoble with the title of Lord of Misrule; and him they crowne with great solemnity, and adopt for their king. This king annoynted chooseth forth twentie, fourty, threescore, or an hundred, lustie guttes, like to himself, to wait upon his lordly majesty, and to guard his noble person. Then every one of these men he investeth with his liveries of greene, yellow, or some other light wanton colour, and as though they were not gaudy ynaugh, they bedecke themselves with scarffes, ribbons and laces, hanged all over with gold ringes, pretious stones, and other jewels. This done, they tie about either legge twentie, or fourtie belles, with rich handkerchiefs laid across over their shoulders and necks, borrowed, for the most part of their pretie Mopsies and loving Bessies.[1] Thus all thinges set in order, then have they their hobby-horses, their dragons, and other antiques, together with their baudie pipers, and thundering drummers to strike up the devil's dance withal . . . and thus these terrestrial furies spend the Sabbath-day. Then for the further innobling of this honourable lordane—lord I should say—they have certaine papers wherein is painted some babeleries or other of imagerie work, and these they call my Lord of Misrule's badges or cognizances. These they give away to every one that will give them money to maintain them in this their heathenish develtrie; and who will not show himself buxome to them and give them money, they shall be mocked and flouted shamefully; yea, and many times carried upon a cowlstaffe, and dived over heads and eares in water, or otherwise most horribly abused. . . .

The above extract, if it truthfully describes the inevitable abuses ultimately attending the Prince's dominion, fails to recall its original dignity and use. The Court, the great houses, even the towns and parishes, appointed their Lords of Misrule, and to whatever their practices degenerated, at first in any case they devoted both their time and their money to the glory of the festivities. At Cambridge University this dignitary, there known as *Imperator* (or *Praefectus*) *Ludorum*, was chosen from among the Masters of Arts, and superintended not only the Christmas revelry but the annual presentation of Latin plays by the students; Oxford also elected a Lord of Misrule, while the great law colleges at London, the Inns of Court, observed the tradition with the greatest pomp: at one of these, the Middle Temple, in 1635 the Christmas Prince sat in royal state with his own Lord Keeper, Lord Treasurer, eight "White Staves," Captain of Pensioners, a guard of honor and two chaplains who preached before him on Sunday at the Temple Church; and that year he spent in maintaining his dignity £2,000 from his own pocket over and above the allowance provided by the Society.

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[1] The leg-bells, handkerchiefs and dances suggest the Morris Dances of Whitsuntide. The reference to the Sabbath, and a mention of summer-houses (omitted above), clinch the evidence of the Lord of Misrule's long tenure of office.

Toward the end of the 17th century the decline had come; prospective Masters of the Revels, instead of being eager candidates as before, had to be bribed to accept office, and the coming of the Commonwealth (when, according to Warren, the Long Parliament turned jest into earnest by electing Cromwell as the nation's Lord of Misrule) marked the end.

The part of the Lord of Misrule is played at Hoosac by the Jester, and only after supper. It omits the elaborate ceremony which it might support. While, in his new character, the Jester should seize whatever opening arises to simulate the exercise of authority, he stands forth vividly only in the brief introduction to the supper observances, entering disguised as the town-crier, and at the end of his monologue, with a dramatic gesture, simultaneously revealing his identity and issuing his sole command of the evening.

The Yule Log

The Hoosac Yule Log is a pine log four and a half or five feet long and about eighteen inches in diameter. It is cut on the grounds of the estate two or three years before it is to be used, and kept in a warm, dry cellar, so that, on the evening of the Yule Log Festivities, it burns long and brightly.

The origins of this pillar of the perfect Christmas have been indicated in the general discussion at the head of these notes; it remains to outline herein the ritual for its burning and some of the meanings that envelop the observance.

> The venerable log [says Chambers], destined to crackle a welcome to all comers, was drawn in triumph from its resting-place at the feet of its living brethren of the woods. Each wayfarer raised his hat as it passed, for he well knew that it was full of good promises, and that its flame would burn out old wrongs and heartburnings, and cause the liquor to bubble in the wassail-bowl that was quaffed to the drowning of ancient feuds and anomosities. So the Yule-log was worthily honoured, and the ancient bards welcomed its entrance with their minstrelsy.

The log seems to have been, so to speak, the *transparent* symbol of Yule itself; Yule was addressed, rather than the actual log, at the latter's appearance. Despite the undoubted and tremendous antiquity of the Christmas Block, few of the early carols mention it; instead, as it was brought in, there were sung any of the various hymns to the season itself. The log is lighted (preferably on Christmas Eve) with a brand carefully saved from last-year's block, and may burn throughout the twelve days of the feast, when a new brand is saved for next year and the house thus powerfully insured against fire in the interim. So long as the log burns, under penalty of evil luck there must not enter into the hall any squinting or bare-footed person, or, above all, any flat-footed woman. And any maiden who blows the fire must come, as she would into a court of equity, with clean hands.

Kindle the Christmas brand, and then
Till sunset let it burne;
Which quenched, then lay it up agen,
Till Christmas next returns.

Part must be kept, wherewith to teend[1]
The Christmas log next yeare;
And where it's safely kept, the fiend
Can do no mischief there.

Wash your hands, or else the fire
Will not teend to your desire;
Unwashed hands, ye maidens know,
Dead the fire, though ye blow.[2]

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[1] Burn, light.

[2] From an old carol quoted by Warren.

The Hoosac Yule Log is brought in on a little flat-topped wagon, dragged with cords by the Yule pages dressed as wood-sprites, while on the log itself there rides, as the Yule Sprite of the year, the tiniest boy in the School. Safely on the daïs before the great fireplace, the Sprite dismounts; and the log, lowered to the andirons and so anointed as immediately to take fire, is lighted in the proper manner by the Rector. Throughout the entry and the lighting, all present follow the choir and the orchestra in Herrick's carol *Come Bring With Your Noise.*[1]

As accepted by the early Church, and sanctioned by that of to-day, the Yule Log, in place of its pagan associations, represents the appearance on earth of Christ, "The True Light," and "The Dayspring From On High."

The Waits

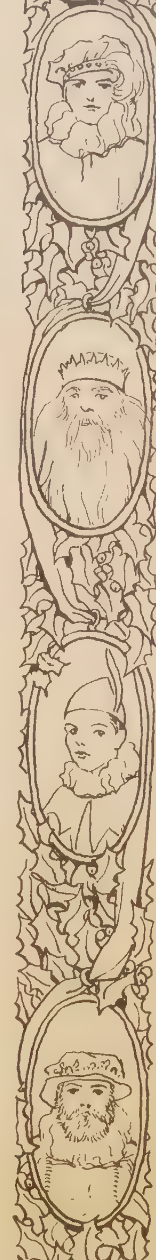
There comes a ship for sailing then,
Saint Michel was the stieres-man;
Saint John sate in the horn:
Our Lord harped, our Lady sang,
And all the bells of heaven they rang,
On Christ's Sonday at morn.[2]

The name "Waits" has been applied to minstrels of the King's court who watched and called the hour as did watchmen of the City. The term, however, is also said originally to have denoted a hautboy or oboe, but to have had no singular number; this theory is consistent with its use to cover minstrels, since their characteristic equipment consists of different sizes of hautboys. The minstrels, at first attached to the royal court, thereafter appeared throughout the country in bands, either itinerant or supported by towns of consequence, whose special liveries they wore. Certainly at and before Christmas, above all other times, the wandering minstrels were conspicuous as they made from town to town and house to house carolling and taking their rewards, while the official waits were kept at home earning their hire; and the name has as a consequence come to be narrowed in its meaning and finally to refer to them primarily in their itinerant aspect, and in connection with their activities in the last few weeks before Christmas or, in Scotland, before New Year's Day. Hautboys are no longer their only proper instruments; indeed, Morley's *Consort Lessons*, published in 1529 and dedicated to the Lord Mayor and Aldermen of London, allows them both treble and bass viols, the flute, the cittern or English guitar, the treble lute, and the pandora. In this day the professional waits are extinct, but artificially their tradition has been widely revived on Christmas Eve both in England and this country.

The Mummers' Play

The title "The Mummers' Play" denotes the Saint (or, by corruption, "King") George play, and none other. Its origins are lost, probably in pagan antiquity; its symbolism, undreamed of by the English peasantry by whom annually it is still enacted, seems to be referable only to nature-worship. Many versions are still known and practiced, or have been practiced within the memory of man, and these are of such similarity as to have led Tiddy to conclude that they stem from some single "stereotyped text, probably printed in the seventeenth or eighteenth century . . . corrupted through oral tradition among unlettered folk who took very little interest in what they were doing."

This phrase "very little interest" is itself interesting; if they took so little interest in what they were doing, why did the people through the centuries continue to do it? The question is both asked and in a manner answered, as well as the phenomenon corroborated, in the description of such a play in Thomas Hardy's *The Return of The Native:*



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[1] Page 143.

[2] From a Scottish version (*circa* 1550) of *I Saw Three Ships;* in the Rickert collection.

> A traditional pastime is to be distinguished from a mere revival in no more striking feature than in this, that while in the revival all is excitement and fervor, the survival is carried on with a stolidity and absence of stir which sets one wondering why a thing that is done so perfunctorily should be kept up at all. Like Balaam and other unwilling prophets, the agents seem moved by an inner compulsion to say and do their allotted parts whether they will or no. This unweeting manner of performance is the true ring by which, in this refurbishing age, a fossilized survival may be known from a spurious reproduction.

It is such unquestioning acceptance of something which is to be done because it has been done that accounts both for the survival, and for the debasement of the Mummer's Play into something recited by rote, meaning no more to the performers when done right, nor less when done wrong, and so exhibiting the most egregious twisting of the sense of yesterday into the abracadabra of to-day. The play is discussed with the authority of patient research and native penetration in Tiddy's posthumous *The Mummer's Play,* which volume contains the texts, mostly gathered by word of mouth, of forty versions of the play itself as performed in various villages; and the play used at Hoosac is a composite of a number of these, while the following observations in general rest upon Tiddy's authority:[1]

The pagan predecessor of the Mummers' Play was probably a rite designed to secure the fertility of the earth, the flocks and the tribe, the replacement or reincarnation of what was past or passing; and it is a conviction of the primitive mind that by enacting in some conventional form a desired event, it may be brought to pass—thus, that an enemy may be slain by thrusting a needle through a waxen image named with his name. Add to this belief the primitive idea of the old year, or the winter, being in mortal conflict with the new, or with the spring, and one has the material for a ceremony involving a battle in which a participant is slain, only to be miraculously brought back to life and strength; and it may confidently be hazarded that in all its mutations this has been the essential feature of the Mummers' Play. The combats, deaths and revivals in this play are not the only evidence of its ritual origin, the other evidence need not here be repeated. It will be noted that it is the hero, St. George, who kills, and his enemies who are revived. This fact might militate against the theory that the deaths and revivals were those of characters symbolizing the sympathies and hopes of the people, save for the further facts: first, that in the play itself no special sympathy is characteristically shown for the nominal hero—in some cases, on the contrary—and secondly, that ritual itself recognized no moral superiority in a conqueror.

As it has been crystallized, the play in almost all versions runs the following course: One of the characters recites a prologue in which the audience is asked for indulgence and promised a good show. The two or more combatants are Saint or King George—even King George III—and the Turkish Knight or the King of Egypt, Boney Part (Bonaparte), Cromwell; any once greatly feared or admired historical character is likely to be found in one version or another, holding over from the time when his name shook the countryside; a Yorkshire variant found by Tiddy had "a suffragette." George may even be eliminated altogether. The combatants come on following the prologue and boast rantingly to each other and the audience, finally coming to blows in which one (in the Cocking, Sussex, play, St. George himself) is slain. Enter the Doctor with his man Jack Finney in the nick of time; he boasts of the wondrous remedies he carries, chief among which seems to be the magic herb *elecampane* which receives nearly as many different spellings and pronunciations (ranging all the way to "champagne" at Cuddeston, Oxfordshire) as there are versions of the play; and he restores the vanquished to life. Minor characters come on and introduce themselves when the fighting is over.

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[1] See also as to ritual origin of the play: *The Morris Book* by Cecil J. Sharp and Herbert C. Macilwaine, 2nd ed., Novello & Co., 1912.

Of these the commonest is an old scoundrel who almost invariably sings in one form of words or another that

On my back I carries my club
And in my hand the dripping pan,
I thinks myself a jolly old man

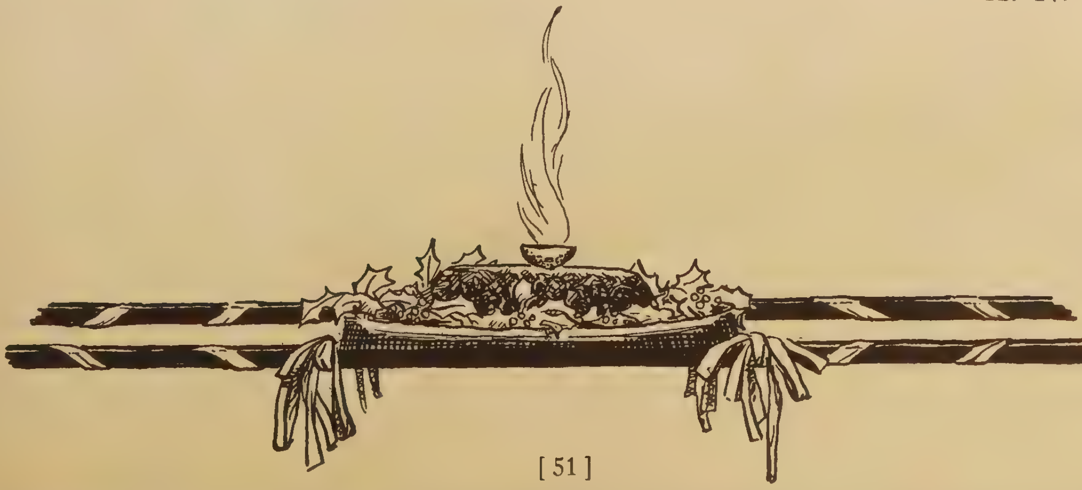
—this personage is known as Belzy Bobb or Beelzebub, as Old Humping Jack, Old Speckleback, or Old Father Scrump (and carries in this character, at Sapperton, Gloucestershire, "the *humpenscrump* made with a tin with wires across the bridge, a stick with notches for a bow, and also a sheepbell on his rump"), etc. There may also be Father Christmas, and lesser rabble such as Little Devil Doubt, Little Saucy Jack, Black Jack, Twing Twang, Johnnie Hack, The Mason. Jack Finney or the old scoundrel will have a long speech at some point, full of topsy-turvy ideas of an extravagant sort, which in spite of its apparent wantonness is almost quite standardized and is, according to Tiddy, "perhaps the unique thing in the Mummers' Play," and possibly "should be regarded as an 'art form' of magical incantation, like saying the Lord's Prayer backwards." At some point in the proceedings a monstrous tooth is likely to be drawn from someone's mouth; finally there is a song, and a collection taken. As an example of the way in which every rag, tag and bobtail of thought may be dragged from the air and embalmed in the play, the writer notes that in the closing song of the Malvern, Worcestershire, play, just before the begging lines, appears the following:

Hang up the Shuvel and the hoe,
Lay down the fiddle and the bow,
for thee no more work for Poor Old Ned,
hes gone with the good niggers go go go.

It was an accident which would have surprised Stephen Foster, that he should turn out to have contributed to English folklore.

It must be admitted that Hardy's epithet "spurious" is apt enough to cover any attempt to "revive" the Mummers' Play; and a mummers' play in this country, until and unless it too becomes tradition tinged with *duty*, must be a double mummery, actors playing the part of actors. This does not require us to forget the other side of Hardy's pronouncement; the spurious is distinguished from the genuine mummery by the fact that in the former "all is excitement and fervor." There is something in the silly old lines and in the thought of the generations that have mouthed them capable of arousing excitement and fervor; something which rewards the new mummers and their hearers with genuine pleasure. There is no other reason for its revival; its complete extravagance and lack of dignity disclaim title to any present religious significance; it is enough that it is a means—and now, if ever, is the time—to be jolly.

A. N.



NOTES ON THE CAROLS

WHILE the Biblical authority for the singing of carols at Christmas would seem to be found in the song of the Angels in the shepherd's vision, lineal ancestors of the Christmas carols probably existed without such sanction. Miss Rickert believes it almost certain that

> . . . customs originally pagan, such as the procession of the boar's head and the holly and ivy contests, would have been accompanied by some kind of song-dance.

—and from the presence, in the oldest known true Christmas carol,[1] of the Saxon salutations "Wesseyl" and "Drincheyl," she deduces that there were Yule songs, at least of the wassail type, among the Anglo-Saxons.

As to the derivation of the word "carol" there is controversy which, as in the case of the word "Yule," it is unnecessary to describe here. There are, however, both secular songs, and religious songs unassociated with Christmas, designated in the manuscripts as carols, so that the present connotation of the word is evidently an acquired one. The earlier of the true Christmas carols, for the most part, bear in their sacred character, as in their mixture of English and Latin phrases (such carols are called "macaronic") the marks of monastic origin, indicating another of the many compromises of the Church with pagan custom. Most of the great carol manuscripts are of the 15th and 16th centuries between and including the reigns of Henry VI and VIII, and are the work of writers of consequence, favored with royal or other wealthy patronage; but other excellent examples give evidence of popular origin. The Reformation, bringing under the odium of Popery the songs to the Blessed Virgin, the songs of saints' days, the lullabies and such imaginative dramatizations of the Nativity and the childhood of Christ, worked a great change in the inspiration of carol-writers, who to a degree theretofore unknown then turned to the aspect of the feast as a time of jubilation apart from its sacred character, this to the great benefit of students desirous of knowing old customs. But Puritanism, as hostile to Christmas jollity as to Romanism, at last almost entirely broke the thread; from the end of the seventeenth century carol-production as a living and continuous process had passed on, and carols of a later date, regardless of their occasional merit, are in general attempts to recapture a bye-gone mood.

The Cherry Tree Carol

The portion of this very long traditional carol which gives it its name tells a story, found also in one of the Coventry Plays, of the walking of Joseph and Mary in an orchard. Seeing a tree laden with cherries, the Virgin asks her husband to pick one for her, to which in his suspicion he replies

> Let him pluck thee a cherry
> Who brought thee with child

and is rebuked by the tree itself bending down so that she can reach the cherries. Of the two other distinct parts of the carol, one is the lovely song used at Hoosac, while the last relates to the Infant Jesus' prophecy, on His mother's knee, of His death and resurrection. All are to be found in the Rickert collection, in a somewhat different version with music in the Bramley and Stainer volume, and all or part is contained in nearly every compilation of carols; that used here contains a verse with the lines

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[1] See the note at page 55 to *The Norman Carol.*

> And light ye up your candles
> For His star it shineth clear

which accounts for its use in connection with the lighting of the Yule Candle.

The music to which the carol is sung at Hoosac was arranged by Frank Butcher from the ancient English folksong "May Day Carol" (Essex), and is here reproduced by permission of the publishers. It was first arranged for the 1922 performance at Hoosac as an orchestral prelude, then the following year it was sung in MS. as a carol and was published by G. Schirmer, Inc., in 1924.

The Boar's Head Carol

This is the version, as to both words and music (except for slight melodic differences and the use of Butcher's arrangement) which is used at Queen's College, and it is a variant of a carol found in the earliest printed collection extant, Wynkyn De Worde's *New Christmasse Carolles* (1521):

A Carol Brynging In the Bore's Heed

> The bore's heed in hand bring I,
> With garlans gay and rosemary,
> I pray you all sing merely[1]
> *Qui estis in convivio.*
>
> The bore's heed, I understande,
> Is the chief servyce in this lande,
> Look where ever it be fande,
> *Servite cum cantico.*
>
> Be gladde lordes, both more and lasse,
> For this hath ordained our stewards,
> To cheer you all this Christemasse,
> *The Bore's heed with mustarde.*

The stately "symphony" or orchestral interlude is not found in the musical version of the carol as used at Queen's, but is traditional at Hoosac, and is included in Warren's *Carols or Operettas;* its composer was probably Dr. Warren himself.

The Adoration of the Shepherds

This is the combined arrangement and composition of Frank Butcher. A solo (to his musical setting of *I sing of a Maiden*) taken from the Somerset Folk Song *Lord Rendal*, representing the angel voice announces the Event to the shepherds in the language of St. Luke's Gospel, and is followed by the strange and impressive song of the shepherds themselves, an arrangement of an ancient Hebrew melody *Ki lo Noeh*, used for the Passover to the Gospel text "Let us now go even unto Bethlehem." The Finale is a "Hymn of Adoration" arranged from a melody ascribed to Melchior Teschner c. 1613.

Kings to Thy Rising

This is an arrangement by Frank Butcher of a French carol of the 16th century (*Tryste Noël*), a swinging accompaniment suggesting marching camels as the Kings put their successive questions, and a bright noël chorus gives the replies. The words are by Alexander T. M. Van Rensselaer, an alumnus of Hoosac, and the carol is included here by permission of the publishers.

We Three Kings of Orient Are

This, one of the best-known and best-loved of carols, is no older than 1857; the music of the verse suggests the strangeness of the early carols by its use of one of the Modal scales, the Aeolian. The chorus is in the ordinary major scale. This is a dramatic carol, and the action of the Kings is suited to their words. This being as good a place as any to suggest clean enunciation on the part of carollers, the writer expresses his fear that others, like himself as a small boy, have wondered passively as they heard the opening line of the song, "What is *Orientah?*"

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[1] Merrily.

A Carol for St. Stephen

Miss Rickert assigns this delightful piece of folklore to the 15th century, but adds that its central episode was related about 1200 by Vincent de Beauvais, who tells that one of two men at table remarked that he was about to carve the fowl before him so thoroughly that not Peter nor the Lord Himself could put it together again; which when done the fowl became feathered and crowed, and both diners (somewhat unfairly, it would seem, as to one of them) became lepers. In another traditional carol, the *Carnal and the Crane*, the Wise Men, having seen the Star, tell Herod a princely Babe is born which no king might destroy

"If this be true," King Herod said,
"As thou tellest unto me,
This roasted cock that lies in the dish
Shall crow full fences[1] three."

The cock soon freshly feathered was,
By the work of God's own hand,
And then three fences crowed he,
In the dish where he did stand.

—and it is thereupon that Herod orders the massacre of the Innocents. The carol before us, which finds Stephen a clerk carrying the boar's head into Herod's hall, and martyred at the birth of Christ, is fanciful in every respect save that Stephen was indeed ultimately martyred by stoning (Acts VII 58), and that his Even is on Christ's own Day.

In Warren's *Carols and Operettas*, which contains the words and music of this song, there is no indication of the name of the composer. The music is traditional at Hoosac. It has been arranged by Frank Butcher.

Good King Wenceslas

The words of this carol are also modern, but the air, from a carol in Helmore's collection, is believed to be traditional. This song is also dramatic, and if not allowed to drag, extremely effective; the tempo should be brisk and the diction crisp throughout, slurs and holds between notes in any one line being avoided like the plague and an almost staccato delivery maintained.

Adeste Fideles

This best-known of Christmas hymns is sung at Hoosac in the original Latin; the verses are ancient and the author unknown. The English translation by Frederick Oakeley (1841) may be found in almost any hymn-book; the air is from J. F. Wade's *Cantus Diversi* (1751).

Deck the Hall

The music and probably the original form of the words are traditional Welsh, and both may be found in various collections of community songs.

Come Bring With Your Noise

This fine carol is probably peculiar to Hoosac, as so far as is known it has not been set to music other than that of Mrs. John Bleecker Tibbits, mother of the Rector of Hoosac. The words are those of Robert Herrick (1591–1674), who, best known for his secular poetry, is one of the greatest of the convivial school of post-Reformation carol-writers. It is sung slowly at the outset, the whole School and the audience joining in, but accelerated as the two verses are again and again repeated, with a strong rhythm maintained throughout, until the log is in place and alight, when the music changes into the majestic

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[1] Rounds.

Now Blazing Yule Logs Crown the Hearth

This is an ancient carol, quoted in Washington Irving's *Bracebridge Hall*, and, like its predecessor, peculiar to Hoosac, at least when sung to this music by Dr. Warren. It should be sung slowly, and with as full a tone as can be mustered in the hall, as the log is lighting, and as that blazes up, all break into

Christmas in the Olden Time

This is a carol of the year 1622, written by George Wither, and set to music by Miss F. H. Hodges. In its original form it has no less than twelve verses of eight lines each, but for the sake of brevity and of using the first half of the first verse as a refrain, a number of stanzas have been omitted, together with parts of others, and the rest reassembled

The Wassailing Song

The air of this song is from Yorkshire, and like the words, is traditional. It represents the house-to-house tradition of wassailing.

God Rest You Merry, Gentlemen

This, king by popular acclaim of all traditional carols, needs no introduction here. The air is in the Aeolian mode, as is that of the verse to Good King Wenceslas, and the suggestions for the singing of that carol apply equally here. The above punctuation of the title is correct.

The Old North Breeze

This is another of the traditional and peculiar songs of Hoosac, with words (and probably the music) by N. B. Warren. It stands for the type of wassailing done in hall.

The Norman Carol

The earliest of all collected carol manuscripts (early 13th century) is in Norman French, and appears to be an address by wandering troubadours to the master of a house, recounting the joys of Christmas, and soliciting entertainment; the first and last of the many verses are as follows:

Seignors, ore entendez a nuz,
De loinz sumes venuz a wous,
Pur quere Noël;
Car l'em nus dit que en cest hostel
Soleit tenir sa feste anuel,
Ahi, cest jur.
Deu doint a tuz icels joie d'amurs,
Qui a Danz Noël ferunt honors!

Seignors, jo vus di par Noël,
E par li sires de cest hostel,
Car bevez ben;
E jo primes beverai le men,
E pois apres chescon le soen,
Par mon conseil;
Si jo vus di trestoz, "Wessyl!"
Dehaiz eit qui ne dirra, "Drincheyl!"

The same verses in the translation by F. Douce in Brand's *Antiquities* read:

Lordings, listen to our lay,
We have come from far away
To seek Christmas;
In this mansion we are told
He his yearly feast doth hold,
'Tis to-day!
May joy come from God above
To all those who Christmas love.

Lords, by Christmas and the host
Of this mansion hear my toast,—
Drink it well!—
Each must drain his cup of wine,
And I the first will toss off mine;
Thus I advise.
Here then I bid you all Wassail,
Cursed be he who will not say, Drinkhail.

Several points are particularly interesting in this carol: (1) a literal translation of the refrain of the first verse would be:

May God give the joy of love to all here
Who honor Dan Noël.

—thus showing the personification of Christmas under a special name; (2) the final refrain indicates—since this is an Anglo-Norman and not a French carol—that Yule songs of the wassail type had existed among the Anglo-Saxons at a yet earlier date, and finally, comparison of the first verse with that of the Norman Carol used at Hoosac compels recognition of a relationship between the two. Except in the first verse, the deviation is too great to allow of the Hoosac carol being a translation of *Seignors, ore entendez a nuz*, and in the absence of intelligence as to its authorship the probability is that the former is a distinct variant. It is contained in Warren's *Carols or Operettas*, together with the music here given (whose composer is unknown), and is there assigned to the 15th century; with this music and these words it is traditional to the Bouton family and to Hoosac.

The First Noël

There is a very well-known but entirely different carol of this name, beginning

The first nowell the angel did say
Was to certain poor shepherds in fields as they lay . . .

The writer is ignorant of the origin of the carol used at Hoosac, save that it is characterized in *Hymns and Songs of Hoosac School* as "A very old English Carol," and that it is reprinted in Warren's *The Holidays* under the credit line "Arr. by William Dressler, from an 'Olden Composure'." It has always been used at Hoosac, and before Hoosac, apparently, for many years by the Bouton family.

"Noël" is, of course, the French word for Christmas itself; it is also a seasonal greeting and cry of joy; it denotes carols as well, and the Normans personified Christmas as "Dan Noël."[1] Through the Normans, it has become a part of carol-English.

I Sing of a Maiden

This represents the great class of early carols celebrating the *Virgo Rosa Virginum*, the *Maris Stella*, *Alma Redemptoris Mater*, *Regina*, *Mater Misericordia*, *Regina Coeli*, *Novus Sol de Virgine*, the Sovereign Lady: Mary—which with the lullabies form one of the most gracious and lovely of all the families of song, but one whose growth was forcibly terminated at the Reformation. These charming verses may be read, together with a number of companion poems, in the Rickert collection, and they date from the 15th century. The music, which is here published for the first time, is by Frank Butcher, and partly based upon the English folk-ballad *Lord Rendall*, which, it is worth mentioning, long ago crossed the ocean to undergo in the hills of our Southeast new centuries of the local modifications known to folksongs.[1]

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[1] See the note to *The Norman Carol*, pp. 55–56.

The Virgin and Child

The words of this lullaby are traditional, and from their content necessarily date from before the Reformation. Carols of this class characteristically play on the various possible rhythmic and rhyming combinations of the words *By-by*, *lully*, *lullay*, and draw on fancy to paint many charming informal madonna-scenes:

> The mother full mannerly and meekly as a maid,
> Looking on her little Son so laughing in lap laid,
> So prettily, so pertly, so passingly well apaid,
> So passingly well apaid;
> Full softly and soberly
> Unto her Son she said:
> "*Quid petis, O Fili?*"
> *Mater dulcissima, ba ba:*
> "*Quid petis, O Fili?*
> *Michi plausus oscula da da!*"

The music used to this carol at Hoosac is composed by Frank Butcher, the lullaby portion was written and sung for the School performance of *The Cricket on the Hearth* in 1912, and the refrain was composed in 1913. It is here reproduced by permission of the publishers, G. Schirmer, Inc.

Silent Night

This translation of the celebrated *Stille Nacht*, closing the carol-singing, introduces the only Germanic element of the Hoosac Yule Log, except the Christmas tree outside the door.

The School Ode

Was written for Hoosac by the Rt. Rev. F. A. Kinsman (while Professor of Ecclesiastical History at the Berkeley Divinity School, Connecticut), on the theme of the School Psalm (CXXI.); and is sung to the old Spanish melody generally associated with the hymn *Guide Me, O Thou Great Jehovah*. It was published in the first edition of the Hoosac School Hymnal in 1903, but was used for many years previously.

A. N.

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[1] "*Lord Rendall*" supplies the portion of the air accompanying the words "He came . . . that falleth on the grass." Otherwise the music is original.

NOTES TO THE INCIDENTAL MUSIC AND DANCES

Prelude—Sarabande

The Sarabande is one of the most courtly and dignified of the older English dances, and was a frequent source of inspiration to the elder Bach. The present example is the composition of Frank Butcher, and forms one of the dances in his suite *In Stately Measure*. It was written in 1914, for the Boar's Head and Yule Log Pageant, and is here published for the first time, as are the other dances hereafter mentioned.

The Holly Tree's A-Flourish

This music, under the title "The Cherry Tree's A-Flourish," was composed by Frank Butcher in 1921 for a performance of *The Masque of May* given by the members of St. John's Church, Williamstown, Massachusetts, and is here published for the first time. It accompanies the redecoration of the hall after supper.

Gavotte. En Rondeau et Musette

This music, composed by Frank Butcher for the Yule Log of 1914, and forming part of his suite *In Stately Measure* (accompanies the dance following the redecoration of the Hall).

Elizabethan Sword-Dance

This is a third number from *In Stately Measure*, and was written for the performance of the "The Romancers" in 1911. The dance done to its strains is original, the creation of Mrs. B. Homer Hall in 1919, and should not, because of its title, be confused with the traditional English sword dance, which is associated with its own play and forms, with the Mummers' Play and the Morris Dance, one of three great survivals of pagan fertility-rites.

Dance of Father Christmas and the Yule Sprites

This dance, also the creation of Mrs. Hall, in 1919, is performed to the fourth of the numbers of *In Stately Measure*, the Country Dance.

The music was written for the performance of the "Cricket on the Hearth," 1912.

A. N.

COSTUMES AND PROPERTIES

1. Herald:

Elizabethan Costume of blue and silver cloth, white ruff, pink tights, blue, pointed slippers—blue hat with white ostrich plume, etc. Carries large silver trumpet with school banner of white silk attached. Make-up: Cheeks pink, eye-brows dark, lipstick.

Two Torch Bearers:

Costumes similar to above. Carry large torches of gilded wood containing long wax tapers, lighted. Make-up: All Elizabethans as above.

Trumpeter:

Elizabethan Costume—colors vary—similar in style to above. His trumpet is playable.

2. Huntsman:

Traditional huntsman's costume of green and brown, carries heavy spear. Make-up: Dark to indicate sunburn and weather.

3. Two Minstrels Bearing Boar's Head:

Elizabethan Costume—Red, blue and gold, plush and satin, short cape, red tights, black, buckled shoes or slippers.

Two Attendants:

Elizabethan Costume; Red and black or brighter colors, capes not so large as those of minstrels. This group bears the wooden trencher, wound with narrow red, green and white satin ribbon; with extensions of the long side pieces by which it is carried. On same is placed large silver platter, containing Boar's Head (or pig's head) glazed; apple in mouth, small bright colored silk flags stuck in neck, and all wreathed with holly.

Two Attendants following:

Elizabethan Costume of pink and silver cloth, pink tights and stockings, pink slippers, hat of pink and white satin, white plumes. Carry silver sauce boats containing mustard and silver spoons.

4. Yule Log Pages:

Traditional sprites' or elves' costumes—Smocks of red or green cloth; pointed collars and belts of red or green to contrast with colors of smocks; tights with outer section of pointed cloth—red or green ruffs, caps, slippers and stockings of red and green, collars, belts, tights and smocks decorated with small brass bells. Carry long wands wound with ribbons of similar color to Boar's Head trencher; near end of wands, large bows of green and white, or red and white satin ribbon. Hooks at end, from which are suspended lanterns of bright-colored glass, containing lighted candles. Make-up: Cheeks, eye-brows and lips slightly touched up.

5. Beefeaters:

Slight variation from traditional costume of Yeomen of the Guard of Tower of London. Outer coat with divided skirt of scarlet cloth (buttons in back), decorated with braid of gold and black, scarlet bloomers, black stockings and silver-buckled shoes; white ruff, lace cuffs; hats of black velvet, pink and white flowers around brim. Carry long spears of black poles and silver points, red tassels—beards. Sergeant and Corporal distinguished by black plumes in hat, and heavier gold decorations on sleeves of coat. Make-up: Eye-brows dark.

6. Minstrels Bearing Plum Pudding:

Elizabethan Costumes, same models as group 1. Pink and silver cloth.

Attendants Bearing Sauce-Boats:

Elizabethan Costumes of blue or pink satin, not as elaborate as those of Minstrels. Carry silver sauce boats.

Yeoman Carrying Mince Pie:

Costume same as Beefeaters. Carries large mince pie on pewter platter, same decorated with holly berries and leaves.

7. Father Christmas:

Long robe of scarlet, green and gold trimmings; wide silk sash of yellow; decorated stocking, cap with tassel, heavy white beard, white hair. Carries long pole with red knob, same decorated with holly and mistletoe. Make-up: Eye-brows, white paint—cheeks red.

Yule Log Sprite:

Same as Yule Log Pages, only of brighter colors and more bells on cap and slippers.

8. Court Jester:

Traditional Costume—scarlet and yellow satin, white ruff, tight-fitting cap, half yellow, half scarlet. Carries Sceptre with fool's head and ruff of gold and white. Red slippers and tights. Entire Costume spangled with brass bells. Make-up: Great care should be taken with this character—one-half of face to centre of nose, red; other half white—In middle of white cheek, red diamond, in middle of red cheek, white crescent; red circle on chin—no eye-brows—neck red.

9. King Wenceslas:

Tunic of brown cloth, brown tights and sandals; sash of purple and gold over left shoulder, fastened under right arm with jeweled clasp; cloak of oriental stuff, high collar; white ruff; long white hair, gold crown and Sceptre. Make-up: White eye-brows, small white beard, long white hair.

Page:

Tunic of colored oriental stuff, large sleeves, cloak of colored cloth, red tights, sandals, ruff, soft plumed hat of black velvet. Make-up: Eye-brows dark, cheeks pink, lipstick.

10. Shepherds of Bethlehem:

Traditional Oriental Costumes—brown robes and tights, stockings, sandals, turbans. Carry large wooden crooks, lantern, shepherd's pipe, etc.

11. Procession of Three Kings:

Star of East:

Brown tights with white satin tunic—cloth of gold cape with panel of black beetle lace—turban of silver cloth in Persian design. Jewels on turban and neck. Carries long white pole, silver star at end; small electric light bulb flashes in star. Dry batteries in pouch. Make-up: Dark brown face and arms; eye-brows dark; lipstick.

Torch-Bearers:

There are seven, all wearing brown tights. Three with tunic and turban of gold and white; Two with tunic and turban of green and gold; Two with tunic and turban of green and white; All seven wear oriental sashes of bright colors. Turbans are decorated with aigrettes and jewels. Make-up: Brown face and arms; eye-brows; lipstick.

Three Kings: Traditional Eastern Costumes.

Melchior (Europe):

Black tights and striped tunic; and a striped silk cape with turban and jewels. Accompanying Page—wearing striped tunic—make up as young man. Carries large casket representing gold and jewels.

Caspar (Asia):

Green silk tunic with jeweled belt and embroidered cashmere cape and turban—heavy white beard. Carries censer containing burning charcoal and incense—brown make up. Accompanying Page wears dark brown tights, silk tunic, and red silk scarf-cape. Carries incense boat and spoon with incense.

Balthazar (Africa):

Red tunic, red and gold overblouse, and heavily embroidered cape. Head-dress is a Crown. Face and hands blacked. Accompanying Page dressed in red, red silk overblouse and cape of Mosaic embroidery. Red silk hat with feather. Face and hands blacked. Carries round box of black lacquered metal containing myrrh.

AFTER SUPPER:

Prologue:

Court Jester, wearing long black cloak to ankles, black stockings over shoes, black hat with high crown, broad brim, band with silver buckle.

The Yule Log:

Trunk of dry pine tree, at least four feet long. Dragged in on wooden cart by Yule Log Pages. Fireplace banked with kindlings sprinkled with "driftwood crystals" and few drops of kerosene oil. Andirons and screen.

Last Year's Brand:

Small section of last year's Yule Log, wrapped in white tissue paper, tied with red and purple ribbon. Same kept in large, round brass container.

Waits:

Long Cloaks, felt hats with feather in crown, woolen mufflers, playable violin and clarinet if possible, large lantern.

The Mummers' Play—St. George and The Dragon:

Jack Finney (The Devil):

Traditional costume of red cloth, tail of black cloth, horns, pitch-fork, and appears for Mummers' Play bearing on his back a dripping pan and pack.

Turkish Knight:

Long coat of light-brown material over chain armor. Turban, silver crescent worn above forehead. Carries scimitar of Turkish design—bright-colored jewels, etc.

Father Christmas:

As described above.

King of Egypt:

Long cloak with bright lining over robe, crown, black beard, sandals, carries sceptre; garments hung with cabalistic ornaments, including a paper snake.

St. George:

Complete suit of mail, glittering white, helmet with vizor—carries huge wooden sword of silver-gilt. Silver shield with red cross inscribed—shoes, shod with mail, brown stockings. White tunic, lance with pennon each bearing a red cross; "riding" a hobby horse accoutred to conceal his legs and feet, while false legs hang from saddle to stirrups.

The Dragon:

Suit of loose-fitting brown stuff, completely covering arms and legs, fastened at wrists and ankles. Fierce-looking dragon's head mask of papier-mache. Flames from mouth indicated by blowing Japanese paper whistle. Sandals.

The Giant:

Loose-fitting costume of brown and black stuff, same general appearance as Dragon. Carries heavy club. Head, a ferocious mask, matted black hair, carried on wire skeleton extension several feet higher than his own head. Huge false hands and feet. Costume fastened to neck of mask.

The Doctor:

Suit of black velvet, tail coat, white ruff, white beard, bone glasses, high-crowned black hat, silver buckle on rim, and no shoes, white stockings. Carries large hat box labelled NUX VOMICA, and in pocket small vial containing colored liquid.

Master of Properties:

Costume of ragged materials, wig of matted dark hair, carries bag over shoulder containing properties real or imaginary, and banner inscribed "Master of Properties." Make-up: Red face to represent country lout.

Besides above properties it is desirable to have a large cask in which Dragon is concealed and cart on which same is dragged into the hall for beginning of play. An enormous tooth to be drawn from the Dragon's jaw may be carved from a cube of pressed powdered magnesia.

12. Wassail Song:

Large bowl containing hot drink. Silver cups for toasting the guests. The cups used only by the players.

13. Sword-Dance:

Four pairs of Elizabethans, costumes described above in shades of pink, silver, light blue and gold, wearing "Swords of Ceremony" in leather scabbards.

14. Troubadours:

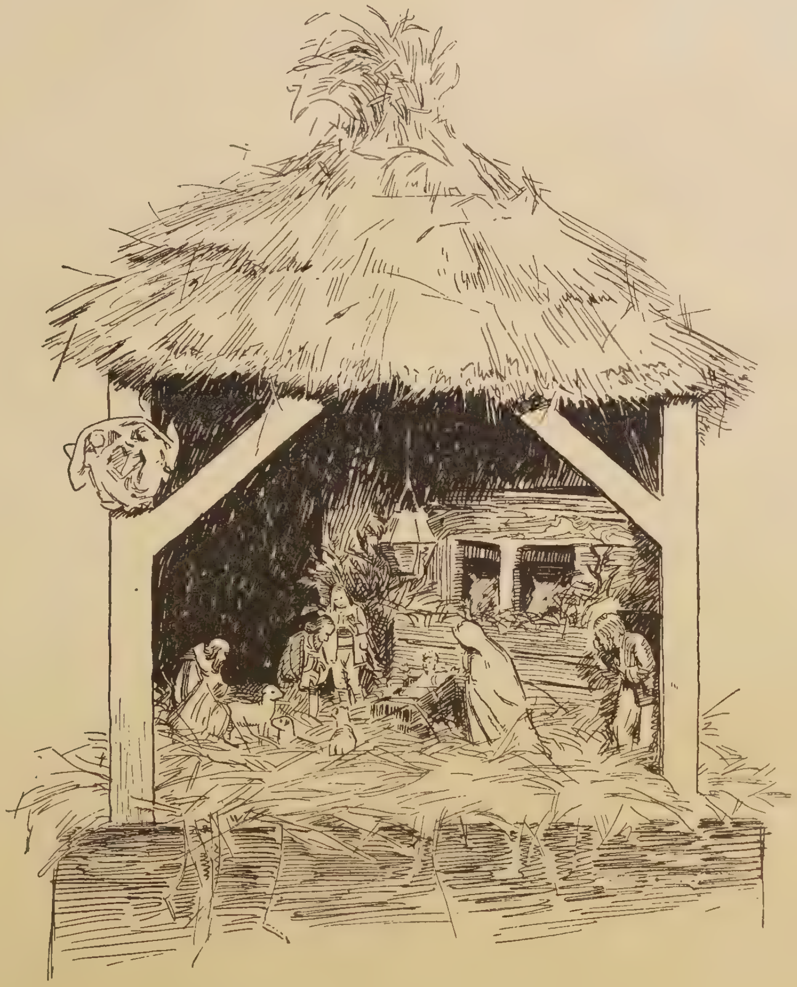
Two minstrels carrying lutes or guitars hung by silken cords across shoulder.

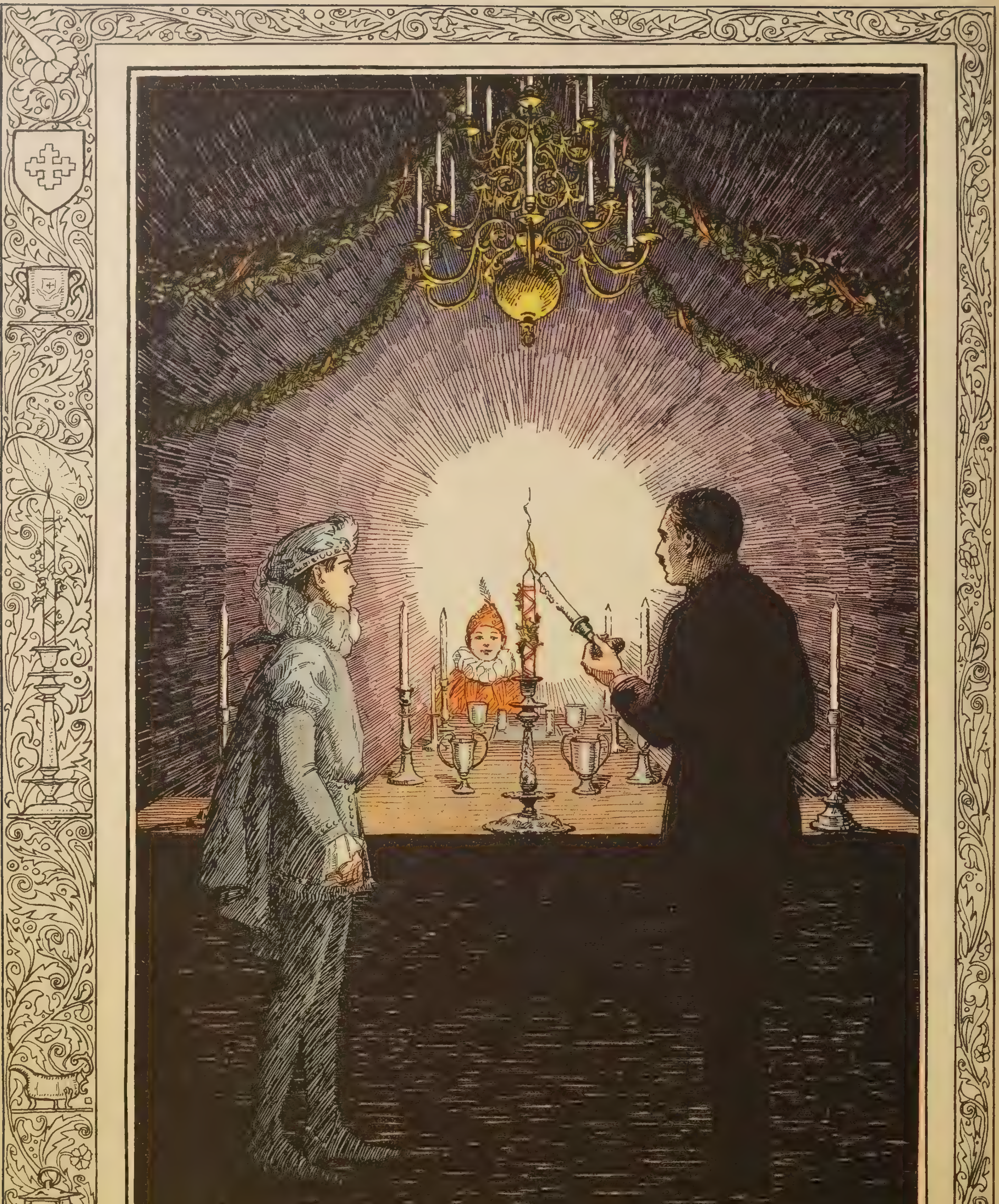
15. Father Christmas carries large cloth bag containing colored wooden rattles.

H. S. O.

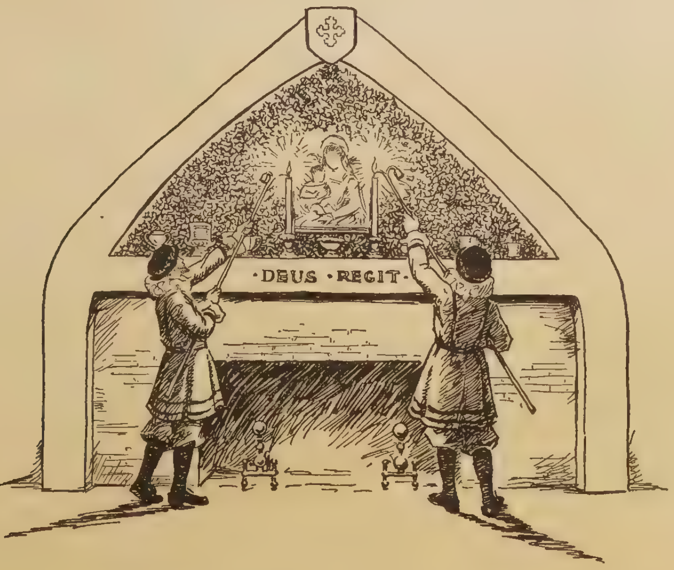
The Boar's Head And Yule Log As Celebrated At Hoosac School

DECORATIONS and Preliminaries. On the day before the Christmas vacation the Dining Hall is decorated for the festivities with bays and rosemary, holly and mistletoe; the numerous brass candelabra or sconces fixed on the walls and suspended from the beamed roof being hung with holly, as well as the Della Robbia bas-relief of The Madonna and Child above the fireplace, mistletoe being added as well to the decorations of the sconce above the Dais, and the beams and rafters festooned from one to another with ropes of laurel entwined with scarlet ribbon; on either side of the porch outside the main entrance from the School Quadrangle, Christmas trees are set. The guests, entering by this way at about 4:30 in the afternoon, after being met by the Rector, are escorted by the Beefeaters to their respective seats—the Beefeaters, besides their part in the ceremonies proper, discharge throughout the evening the function of ushers and servitors. The School Chapel has been similarly decorated, and the traditional crêche erected before and to the right of the chancel: a tiny stable, unwalled, with a thatched roof supported by four posts; a light inside its peak, and within, straw, and the figures of the Virgin and Child with Joseph the shepherds and the beasts looking on.

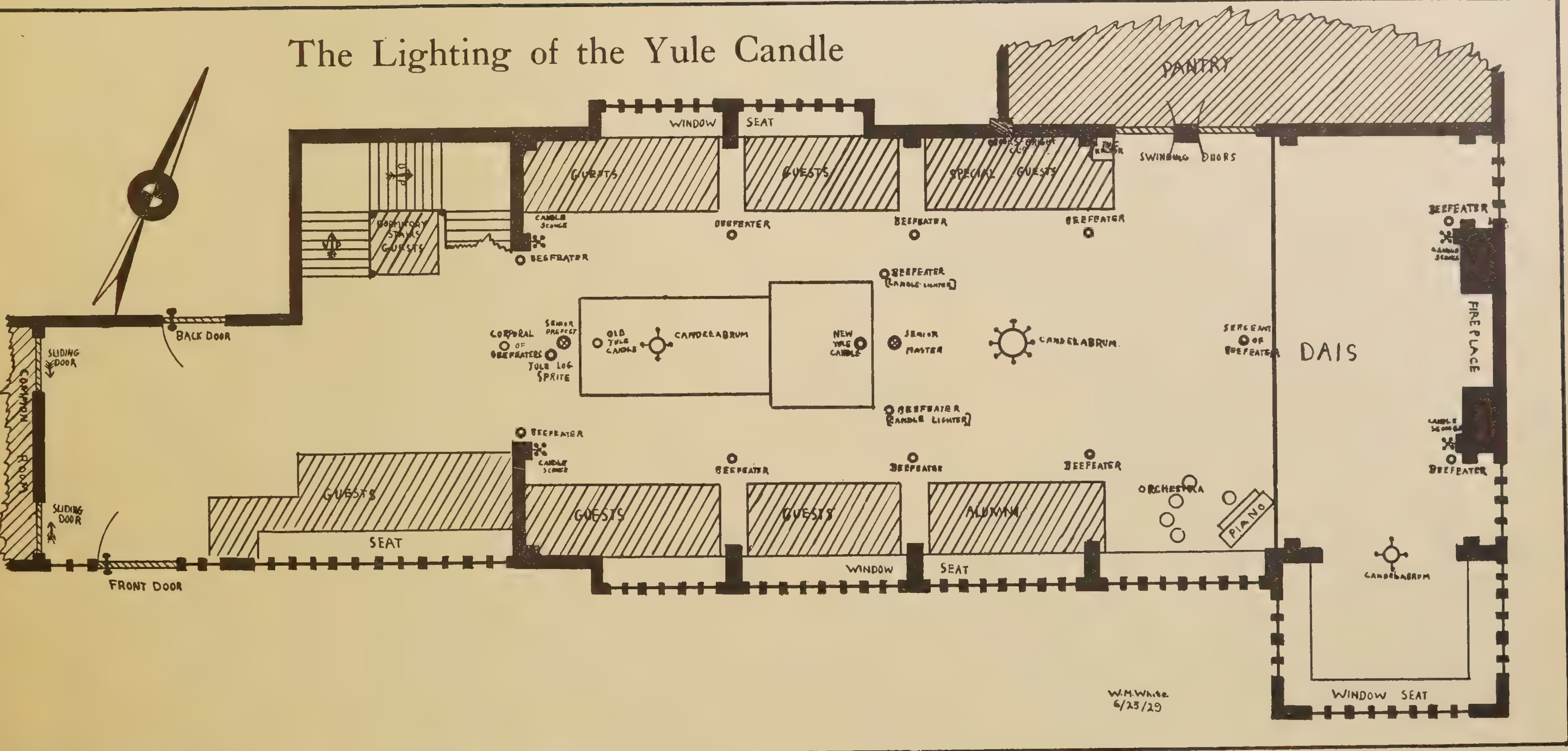




THE Lighting of The Yule Candle. At the hour appointed for the ceremonies, usually five-thirty, eight of the Beefeaters heretofore acting as ushers now take their positions as indicated in Figure I, and the Hall is hushed and semi-darkened. The youngest boy in the school, in whatever costume goes with his part for the evening, now appears from the Common Room bearing a lighted taper; proceeding to the Great Serving Table, he hands his taper to the Senior Prefect, who with it lights the Old Yule Candle used the preceding year, and extinguishes the taper. The Senior Prefect then brings the Old Yule Candle to the Senior Master of the School in point of service, who with it illuminates the New Yule Candle, returning the Old to the Prefect, who restores it to its original place on the Great Serving Table. The New Yule Candle, replaced on the same table by the Senior Master, there burns throughout the evening. The Master, Prefect and Youngest Boy return to the Common Room, while two Beefeaters light their tapers from the New Yule Candle and with them proceed to light all the candles in the various sconces and candelabra in the Hall, beginning with those at the near or Western end and finishing with those over the mantel-piece on either side of the Madonna. During the lighting of the sconces the Cherry Tree Carol is sung by a hidden choir, accompanied softly by the orchestra. The Sergeant of the Beefeaters now gives the order to his men to march out, following the candle-lighters from the Dais where they have just finished their work; they fall in at the Dais in double file, the Sergeant and Corporal marching behind and proceed down the Hall, passing to the north of the Great Serving Table and through into the Common Room by the North Door, which opens for and closes behind them.



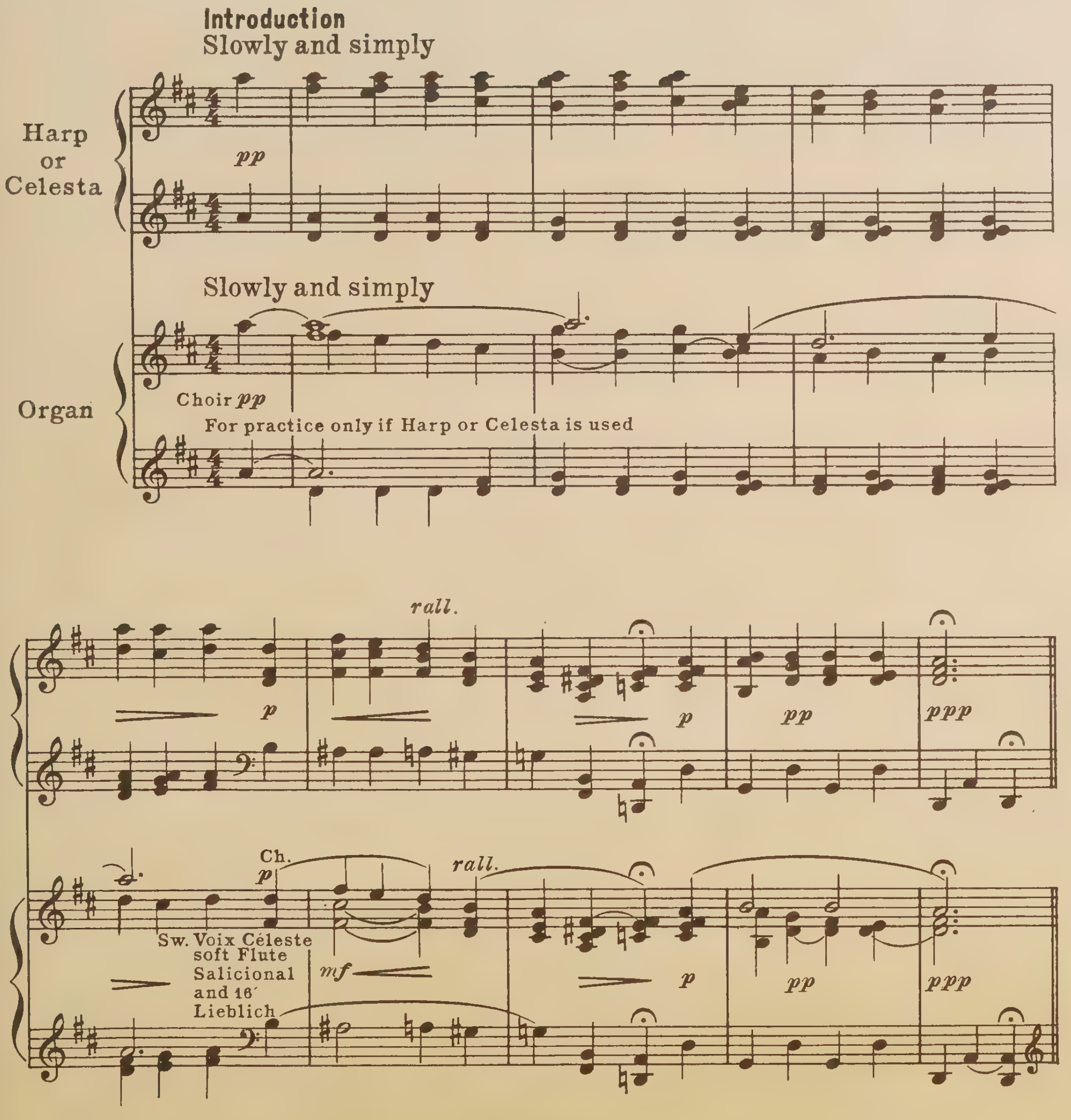
The Lighting of the Yule Candle


PANTRY
WINDOW
SEAT
GUESTS
GUESTS
SPECIAL GUESTS
SWINGING DOORS
UP
UP
DORMITORY STAIRS GUESTS
CANDLE SCONCE
BEEFEATER
BEEFEATER
BEEFEATER
BEEFEATER
BEEFEATER (CANDLE LIGHTER)
BACK DOOR
CORPORAL OF BEEFEATERS
SENIOR PREFECT
YULE LOG SPRITE
OLD YULE CANDLE
CANDELABRUM
NEW YULE CANDLE
SENIOR MASTER
CANDELABRUM
SERGEANT OF BEEFEATERS
DAIS
FIREPLACE
CANDLE SCONCE
BEEFEATER
BEEFEATER (CANDLE LIGHTER)
SLIDING DOOR
COMMON ROOM
SLIDING DOOR
BEEFEATER
CANDLE SCONCE
GUESTS
SEAT
FRONT DOOR
BEEFEATER
BEEFEATER
BEEFEATER
GUESTS
GUESTS
ALUMNI
WINDOW
SEAT
ORCHESTRA
PIANO
CANDLE SCONCE
BEEFEATER
CANDELABRUM
WINDOW SEAT
W. M. White
6/23/29

The Cherry-Tree Carol

Words Old English

Music arranged
from an English Folk-Song by
Frank Butcher. Op. 7, No. 2


Introduction
Slowly and simply
Harp or Celesta
pp
Slowly and simply
Organ
Choir pp
For practice only if Harp or Celesta is used
rall.
p
pp
ppp
Ch.
p
rall.
Sw. Voix Céleste soft Flute Salicional and 16′ Lieblich
mf
p
pp
ppp

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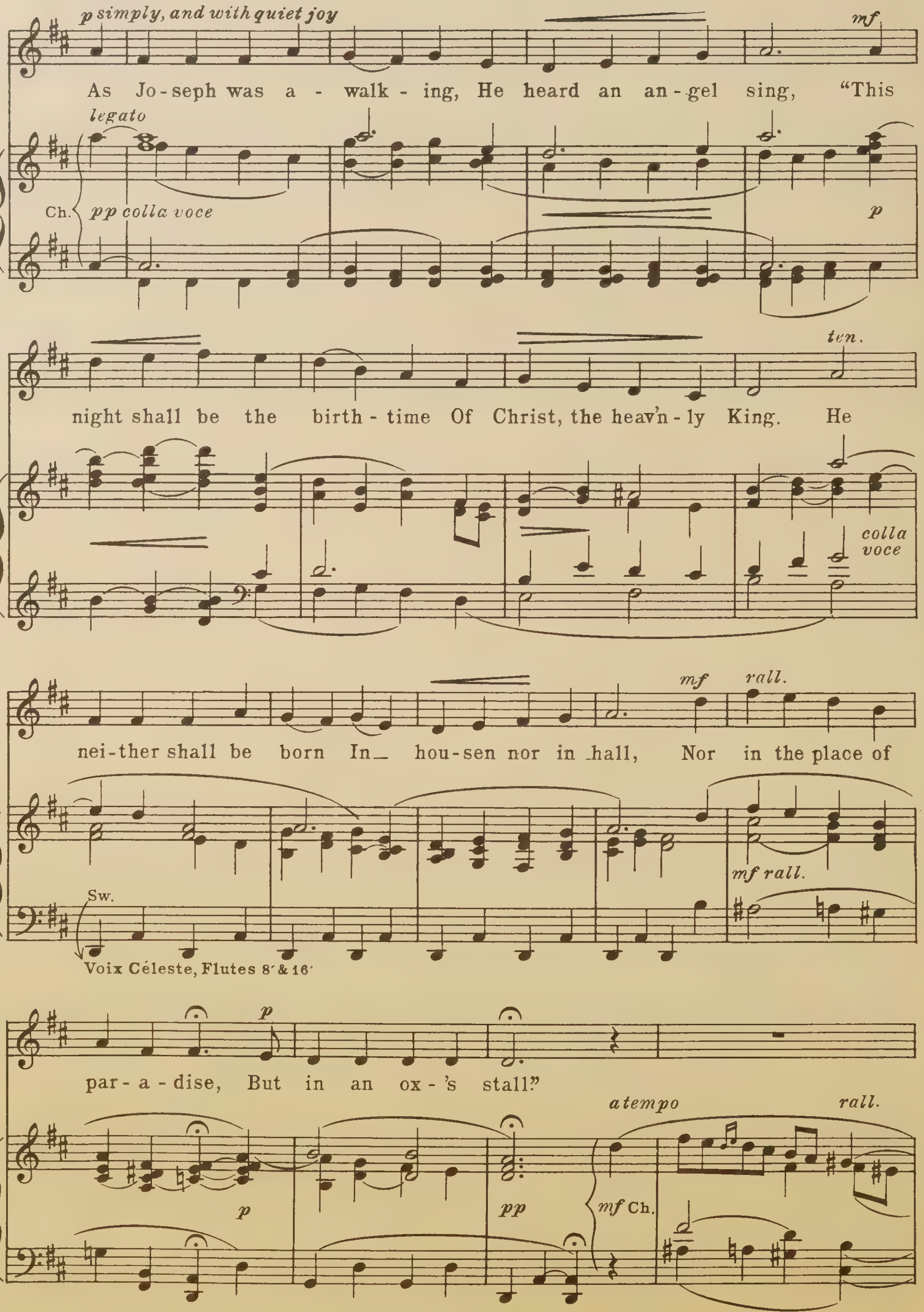
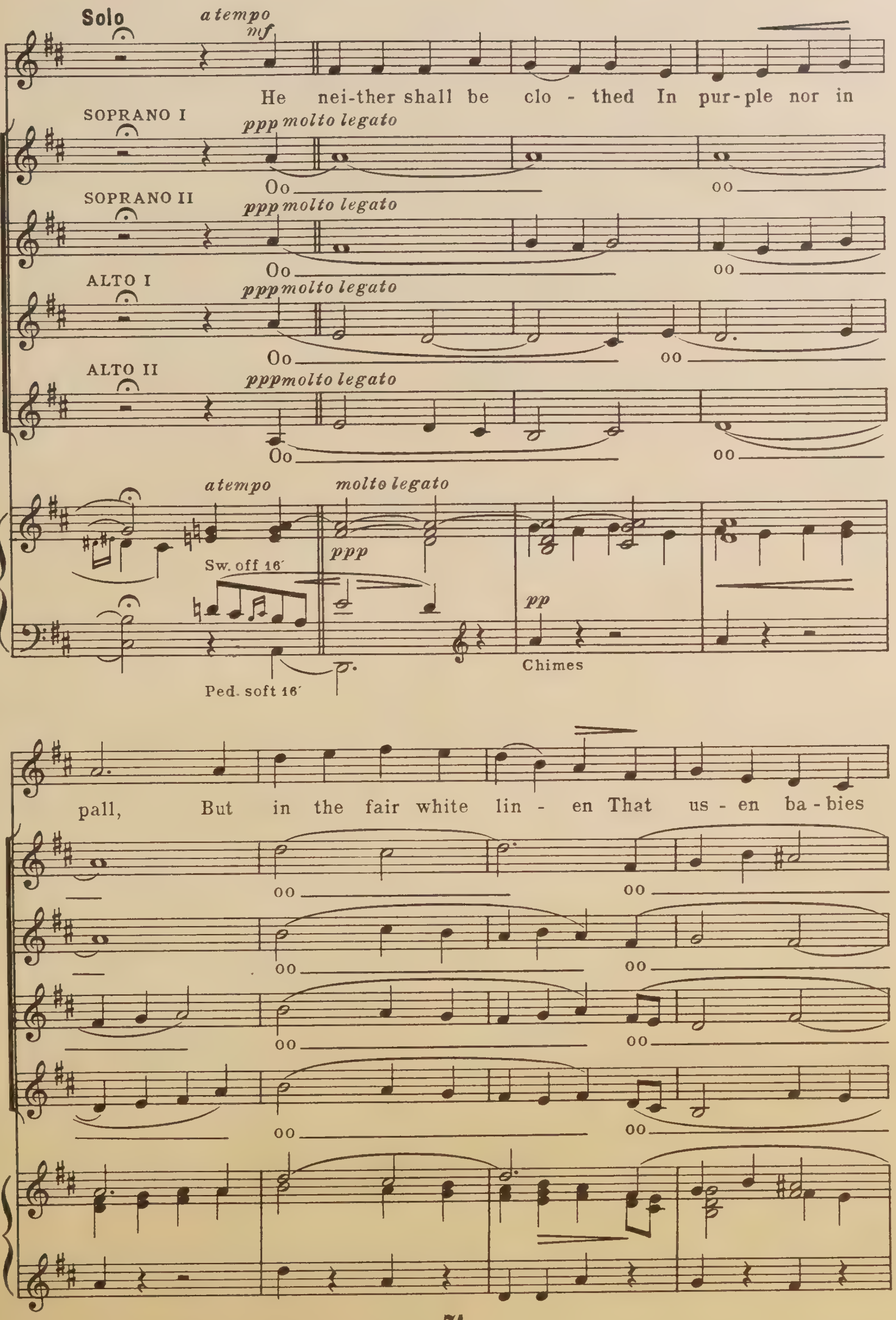
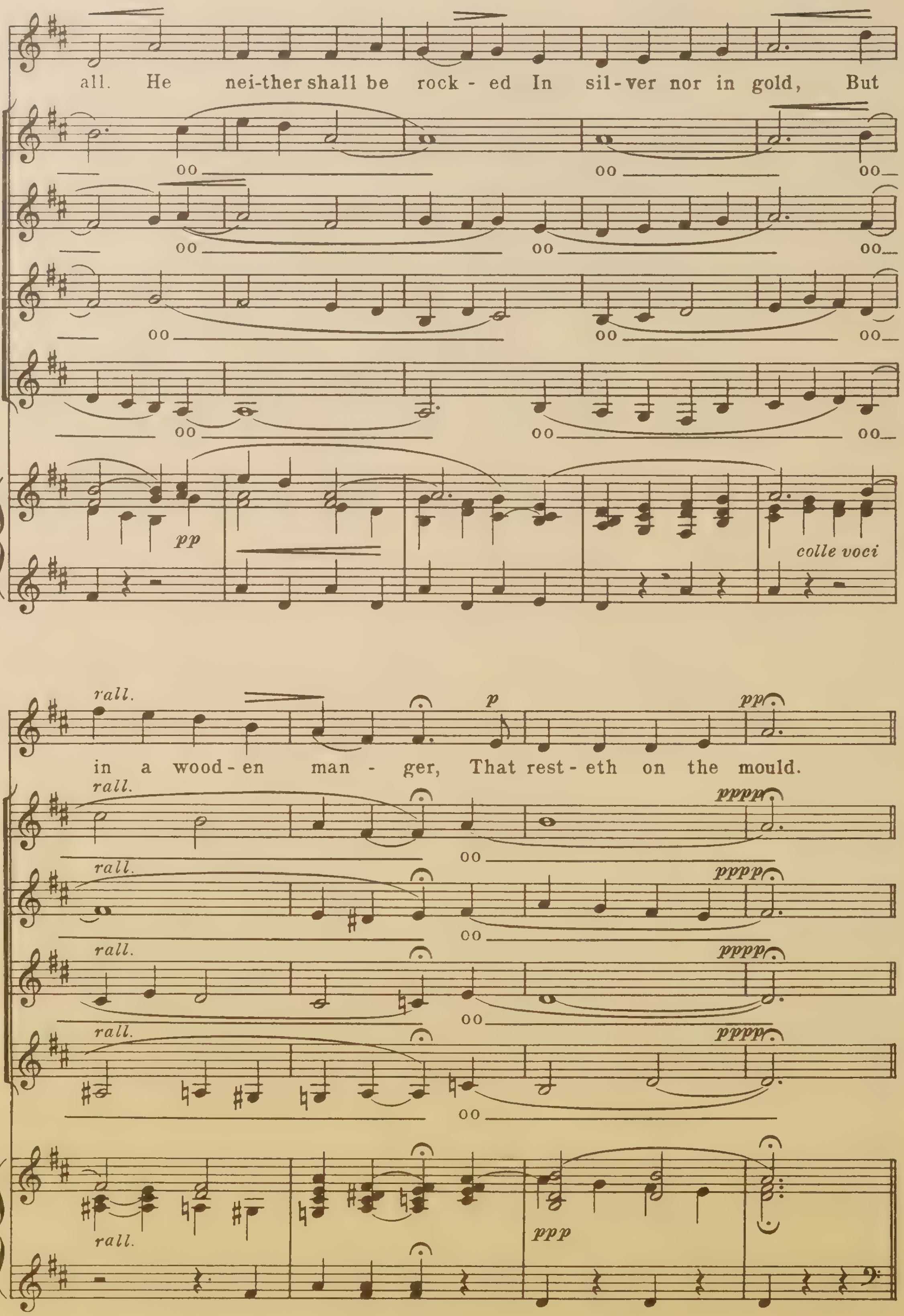
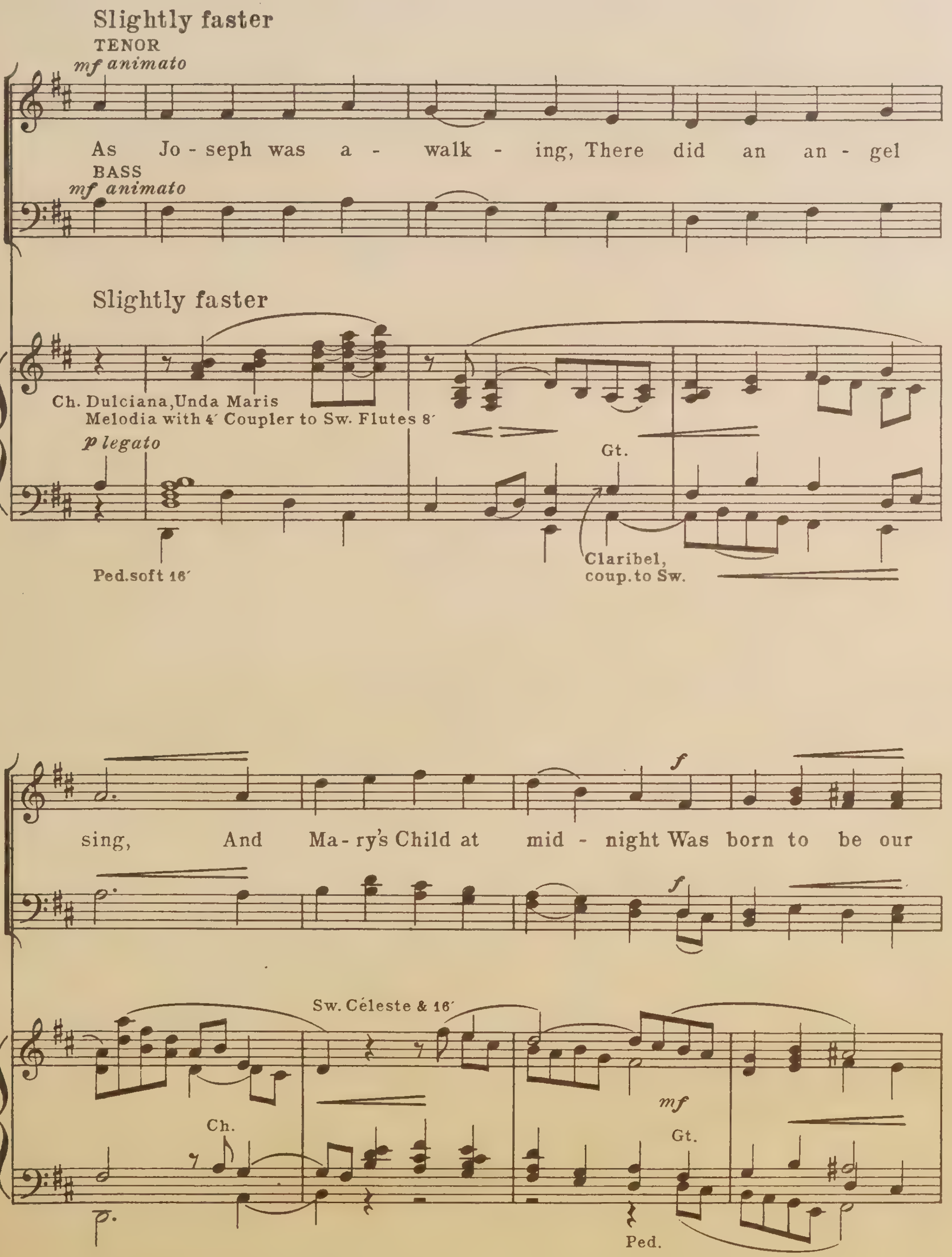
Soprano Solo

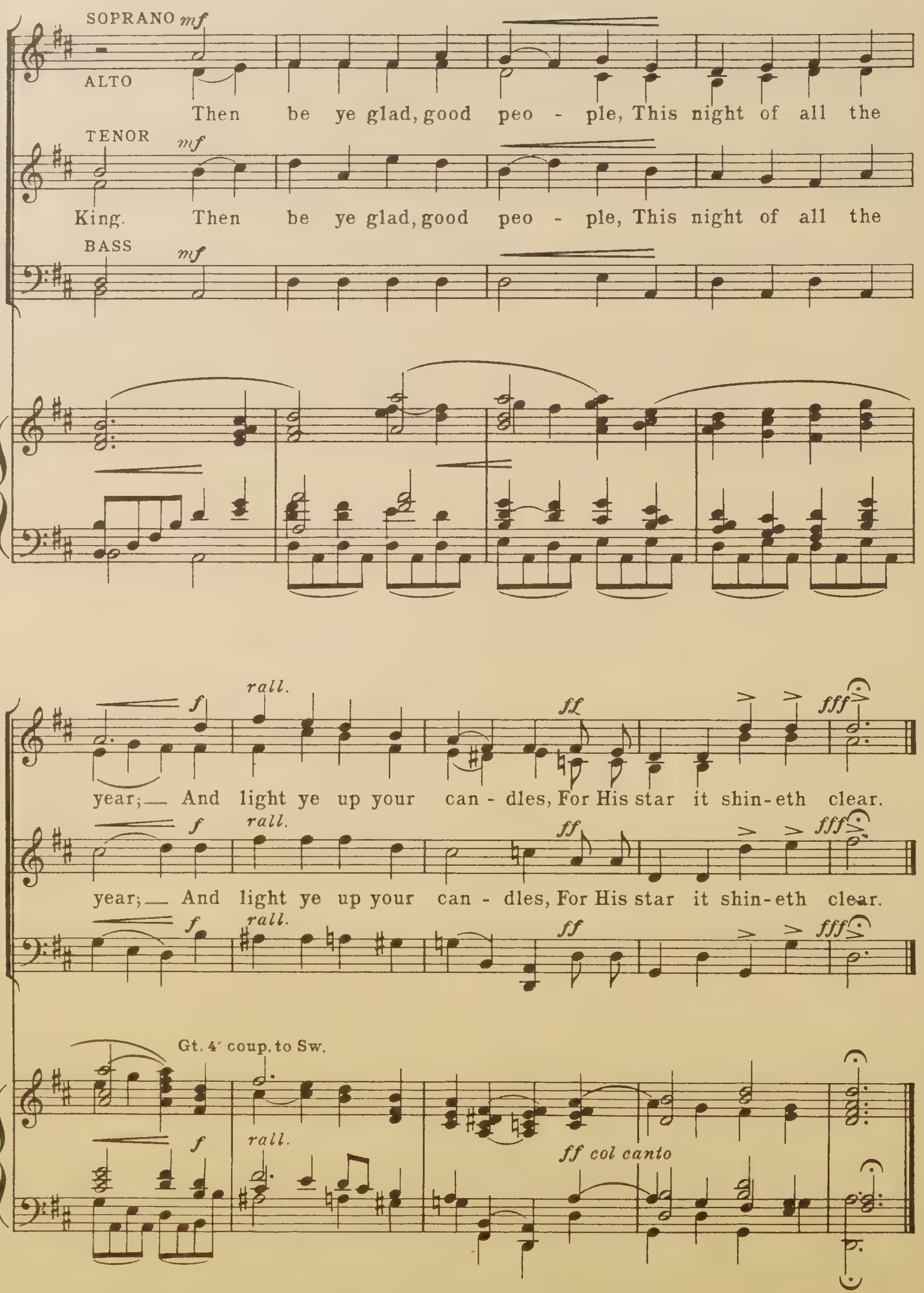
Lento


p simply, and with quiet joy
As Jo-seph was a-walk-ing, He heard an an-gel sing, "This
legato
mf
Ch.
pp colla voce
p
night shall be the birth-time Of Christ, the heav'n-ly King. He
ten.
colla voce
nei-ther shall be born In hou-sen nor in hall, Nor in the place of
mf
rall.
Sw.
mf rall.
Voix Céleste, Flutes 8′ & 16′
par-a-dise, But in an ox-'s stall."
p
pp
a tempo
rall.
mf Ch.

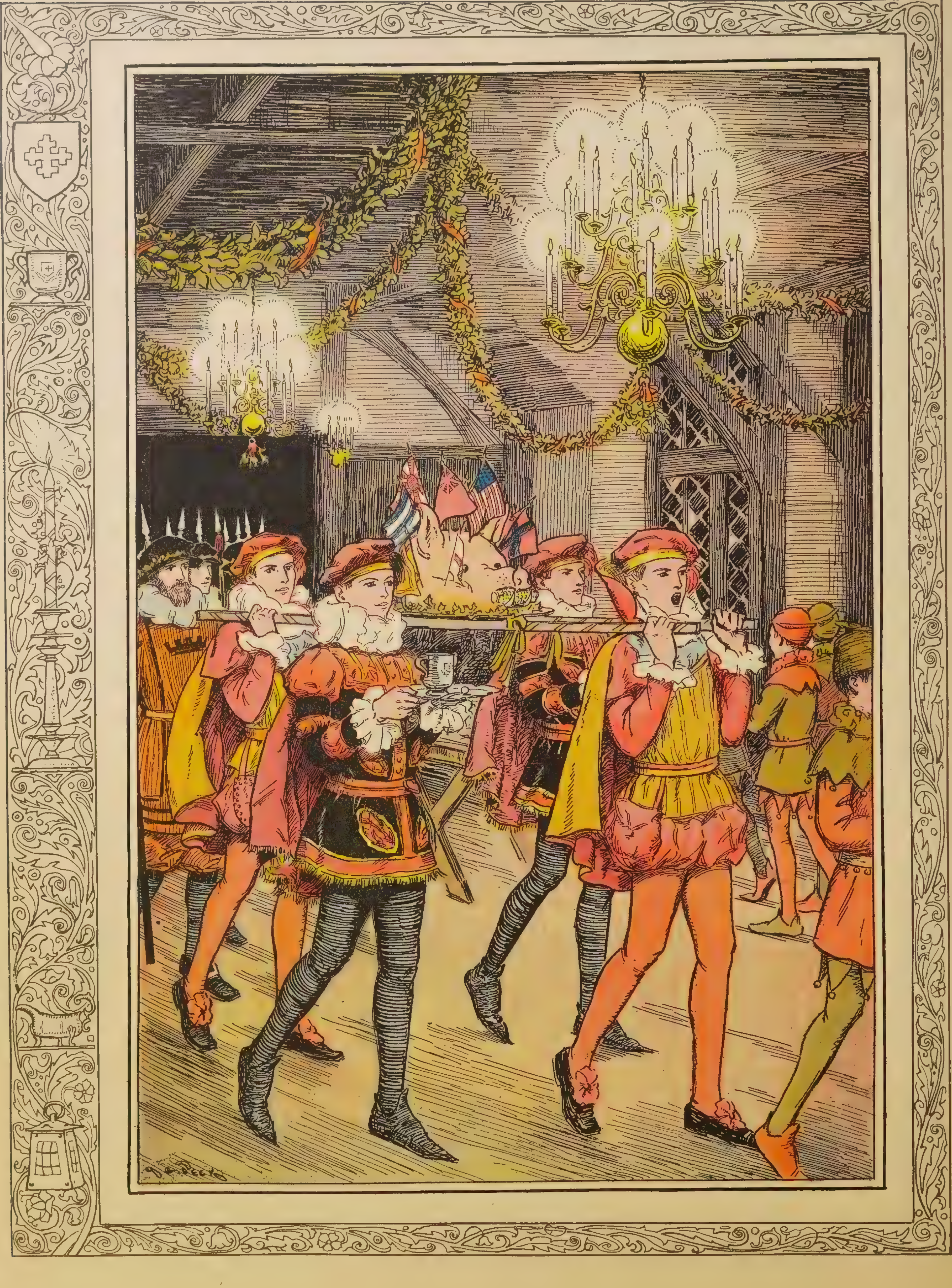

Solo
a tempo
mf
He nei-ther shall be clo - thed In pur-ple nor in
SOPRANO I
ppp molto legato
Oo oo
SOPRANO II
ppp molto legato
Oo oo
ALTO I
ppp molto legato
Oo oo
ALTO II
ppp molto legato
Oo oo
a tempo
molto legato
ppp
Sw. off 16´
Ped. soft 16´
pp
Chimes
pall, But in the fair white lin - en That us - en ba - bies
oo oo


all. He nei-ther shall be rock-ed In sil-ver nor in gold, But
oo oo oo
pp
colle voci
rall.
p
pp
pppp
ppp
in a wood-en man-ger, That rest-eth on the mould.

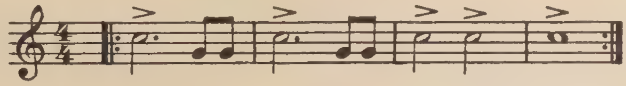

Slightly faster
TENOR
mf animato
As Jo-seph was a-walk-ing, There did an an-gel
BASS
mf animato
Slightly faster
Ch. Dulciana, Unda Maris
Melodia with 4′ Coupler to Sw. Flutes 8′
p legato
Gt.
Ped. soft 16′
Claribel, coup. to Sw.
sing, And Ma-ry's Child at mid-night Was born to be our
f
Sw. Céleste & 16′
Ch.
mf
Gt.
Ped.


SOPRANO
ALTO
mf
Then be ye glad, good peo - ple, This night of all the
TENOR
mf
King. Then be ye glad, good peo - ple, This night of all the
BASS
mf
f
rall.
ff
fff
year; — And light ye up your can - dles, For His star it shin-eth clear.
year; — And light ye up your can - dles, For His star it shin-eth clear.
Gt. 4′ coup. to Sw.
ff col canto

In the performance of the Pageant the orchestra repeats the accompaniment to the last verse as an interlude between "The Cherry Tree Carol" and "The Procession of the Boar's Head."


C. E. Peck

THE Procession of The Boar's Head. A trumpet-call is now heard successively from the four points of the compass outside the Hall, at intervals of about fifteen seconds; first from the North, then the West, South and East; the latter call is from the Entrance Hall to the Dining Hall; the *Herald*, this function performed, then takes his position facing the Dining Hall, in the Entrance Hall between the two doors to the Common Room. The traditional trumpet call at Hoosac is as follows:



The *chorus* of the Boar's Head Carol is hereupon sung in the Common Room, by men's voices only and unaccompanied, immediately following which the *Chief Minstrel Bearing The Boar's Head* sings, also unaccompanied, the first verse of the Carol. Following the first verse, both boys and men of the singers join in the chorus. As he commences his solo, the *Chief Minstrel* and the *Procession* move from the Common Room toward the Dining Hall, slowly and in state, the *Chief Minstrel* singing his verses and the others their chorus alternately with as many repetitions as necessary, until both Boar's Head and Plum Pudding have been deposited in their respective places. From the entry of the Procession into the Dining Hall, both solo and chorus are accompanied by the Orchestra.

Order of the Boar's Head Procession:[1]

1. Herald, and on either side a Torch-Bearer.
2. Trumpeter.
3. Yule Log Pages, two by two.
4. Chief Minstrel and another Minstrel, together bearing the Boar's Head on its trencher, and followed by two Attendants marching together.
5. Beefeaters, two by two.
6. Two Minstrels bearing the Plum Pudding, in flames, on its trencher, with two Attendants, one on either side of the trencher.
7. Father Christmas and The Yule Sprite.
8. The Court Jester and Jack Finney.
9. King Wenceslas, followed by his Page.

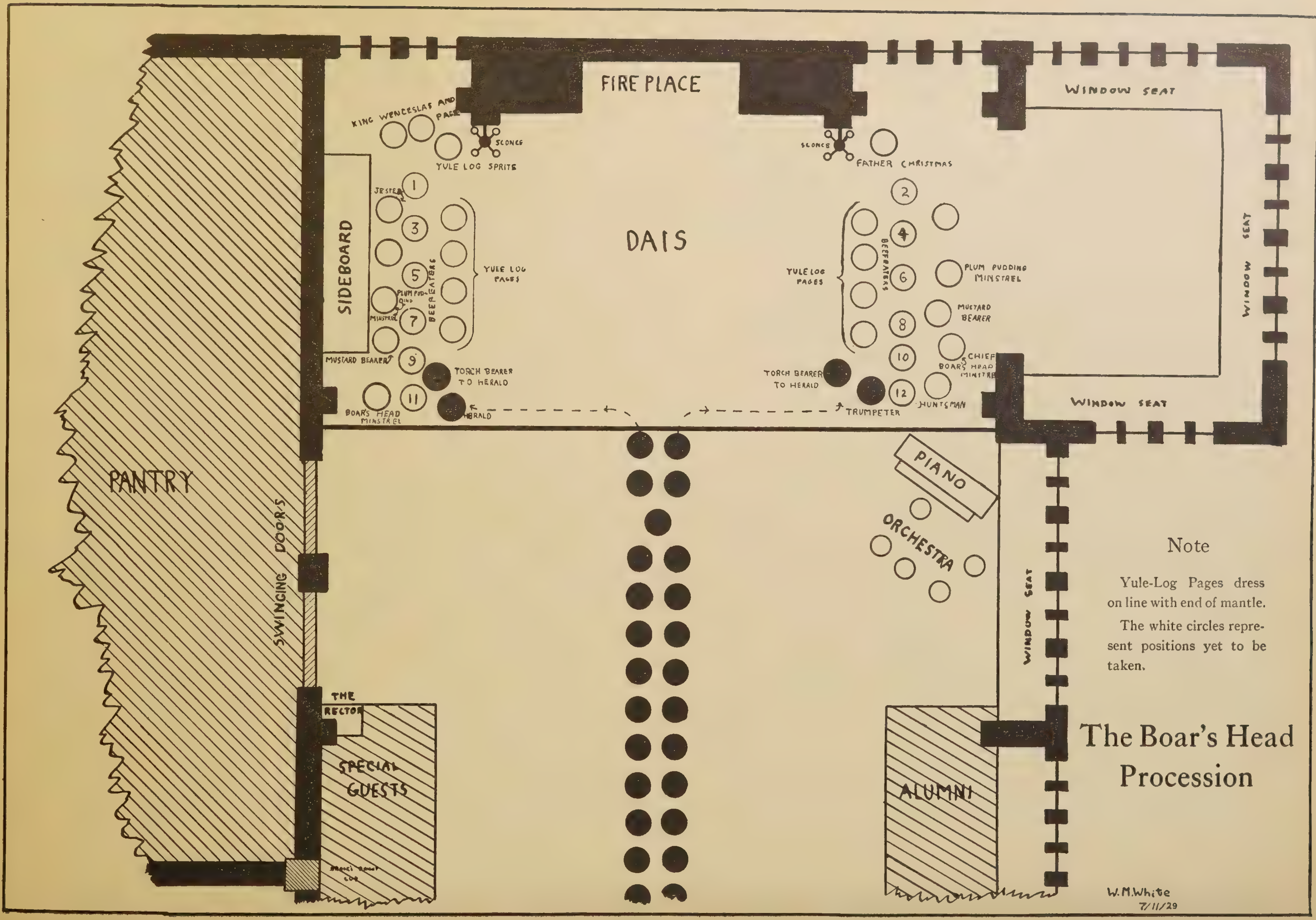
Business of the Procession:

Herald, *Trumpeter* and *Torch-Bearers* leave Common Room by South door, turn left to centre of Entrance Hall, turn right and proceed to centre of entrance to Dining Hall, standing there till rest of Procession has reached them, and then leading it into the Hall.

Yule Log Pages leave Common Room and reach centre of Entrance Hall as above, then break ranks so as to form two single files between which pass the *Boar's Head*, *Beefeaters* and *Plum Pudding*, the Yule Log Pages then close files and proceed. The Procession, passing into the Hall to the South of the Great Serving Table, makes a circuit of the floor, turning always to the left and when *Minstrels Bearing the Boar's Head* reach the South side of the Great Serving Table for the second time, they deposit their burden, still on its trencher, at the centre of the cross-section, while *Minstrels Bearing the Plum Pudding* similarly place the latter at the centre of the long section; the Procession halting as they do so. The Procession then marches to, and this time mounts, the Dais, where, with the fireplace the actual point of separation, the players take their respective positions as follows:

---

[1] The order will, of course, be subject to change, by the elimination or addition of various characters and the Business of the Procession will therefore be controlled accordingly. See page 36 for the revised list of performers.


FIRE PLACE
WINDOW SEAT
WINDOW SEAT
WINDOW SEAT
KING WENCESLAS AND PAGE
SCONCE
YULE LOG SPRITE
SCONCE
FATHER CHRISTMAS
SIDEBOARD
JESTER
1
3
5
7
9
11
PLUM PUDDING MINSTREL
MUSTARD BEARER
BEEFEATERS
YULE LOG PAGES
TORCH BEARER TO HERALD
HERALD
BOARS HEAD MINSTREL
DAIS
2
4
6
8
10
12
YULE LOG PAGES
BEEFEATERS
PLUM PUDDING MINSTREL
MUSTARD BEARER
CHIEF BOAR'S HEAD MINSTREL
HUNTSMAN
TORCH BEARER TO HERALD
TRUMPETER
PIANO
ORCHESTRA
PANTRY
SWINGING DOORS
THE RECTOR
SPECIAL GUESTS
ALUMNI
W.M.White
7/11/29

The Boar's Head Procession

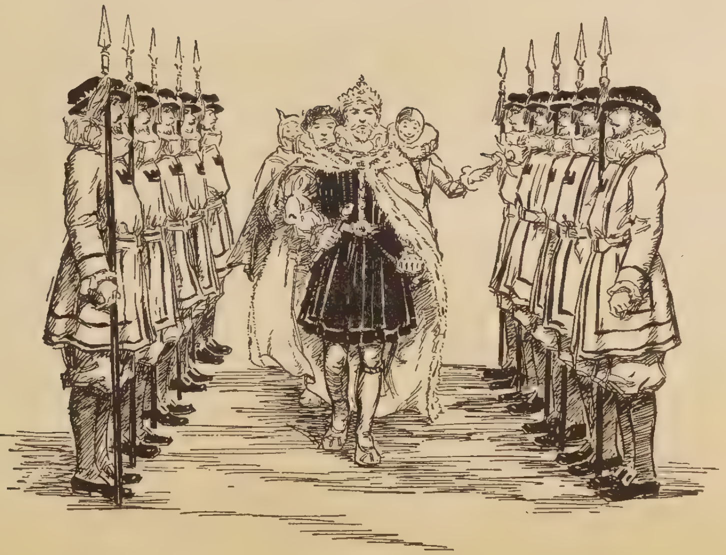
Note

Yule-Log Pages dress on line with end of mantle.

The white circles represent positions yet to be taken.

Herald turns left and takes position at edge of Dais, dressing on end of mantel piece. *Torch-Bearers* turn and face one another, positions one pace deeper on Dais than Herald's, and dress on sconces over mantel.[1] *Chief Minstrel* and one *Attendant* proceed to fireplace, turn right, and stand four paces behind Torch-Bearer and under the beam near the orchestra. The other *Minstrel* and *Attendant* make the opposite turn at the fireplace and take the corresponding positions. The *Yule Log Pages* follow in same turning movements, left file to left and right to right, and form their lines one pace behind *Torch-Bearers*, dressing ranks by their respective edges of the mantel-piece. *Father Christmas* turns right and *Yule Log Sprite* left, take places in wings of Dais by corners of mantel. *Minstrels Bearing Plum Pudding* and their *Attendants*, describe corresponding turns and form two lines at extreme right and left respectively of Dais, dressing on the *Minstrels Bearing the Boar's Head* and their attendants. *Beefeaters*, after marching once around Hall, break ranks and form two lines below Dais in South aisle, line facing line and dressing upon *Torch-Bearers*. *King Wenceslas*, his *Page*, *Court Jester*, and Jack Finney march onto Dais through ranks of *Beefeaters*, turn left, and take their places in line with Yule Log Pages and Sprite. *Beefeaters* then close ranks, face Dais, and proceed until reaching fireplace, divide, and form lines immediately behind the two lines of Yule Log Pages.

The Procession of The Boar's Head having now concluded, the singing of the Boar's Head Carol ceases.



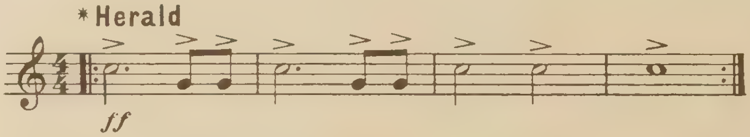
[1] All lines except that of the Kings and their Pages are formed at right angles to the edge of the Dais.

The Procession of the Boar's Head

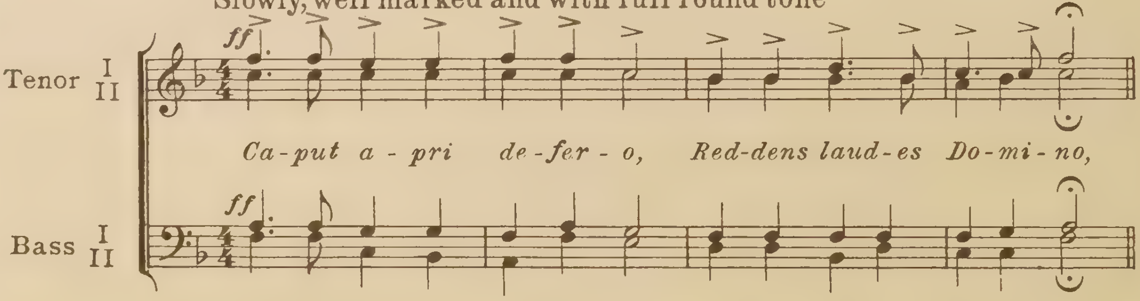
Words Old English

Music Traditional
Arranged by Frank Butcher

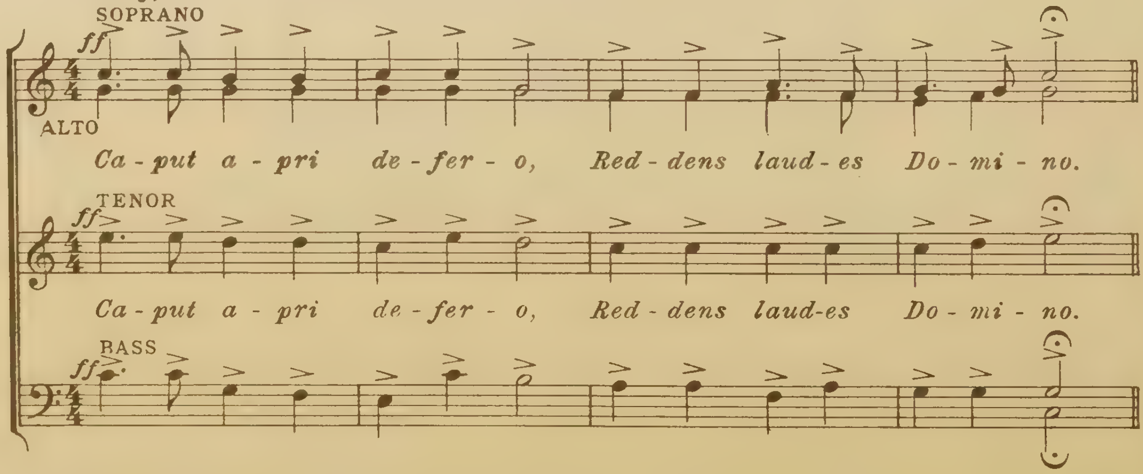
The Boar's Head Carol



Chorus (Tenors and Basses only)
Slowly, well marked and with full round tone


Tenor I II
ff
Ca-put a-pri de-fer-o, Red-dens laud-es Do-mi-no,
Bass I II
ff

****Chorus** (Alternate arrangement for Soprano, Alto, Tenor and Bass)
Slowly, well marked and with full round tone


SOPRANO
ff
ALTO
Ca-put a-pri de-fer-o, Red-dens laud-es Do-mi-no.
TENOR
ff
Ca-put a-pri de-fer-o, Red-dens laud-es Do-mi-no.
BASS
ff

* The Herald can use a Trumpet or Cornet for this call.
** If Choir is poorly balanced, sing melody in unison.

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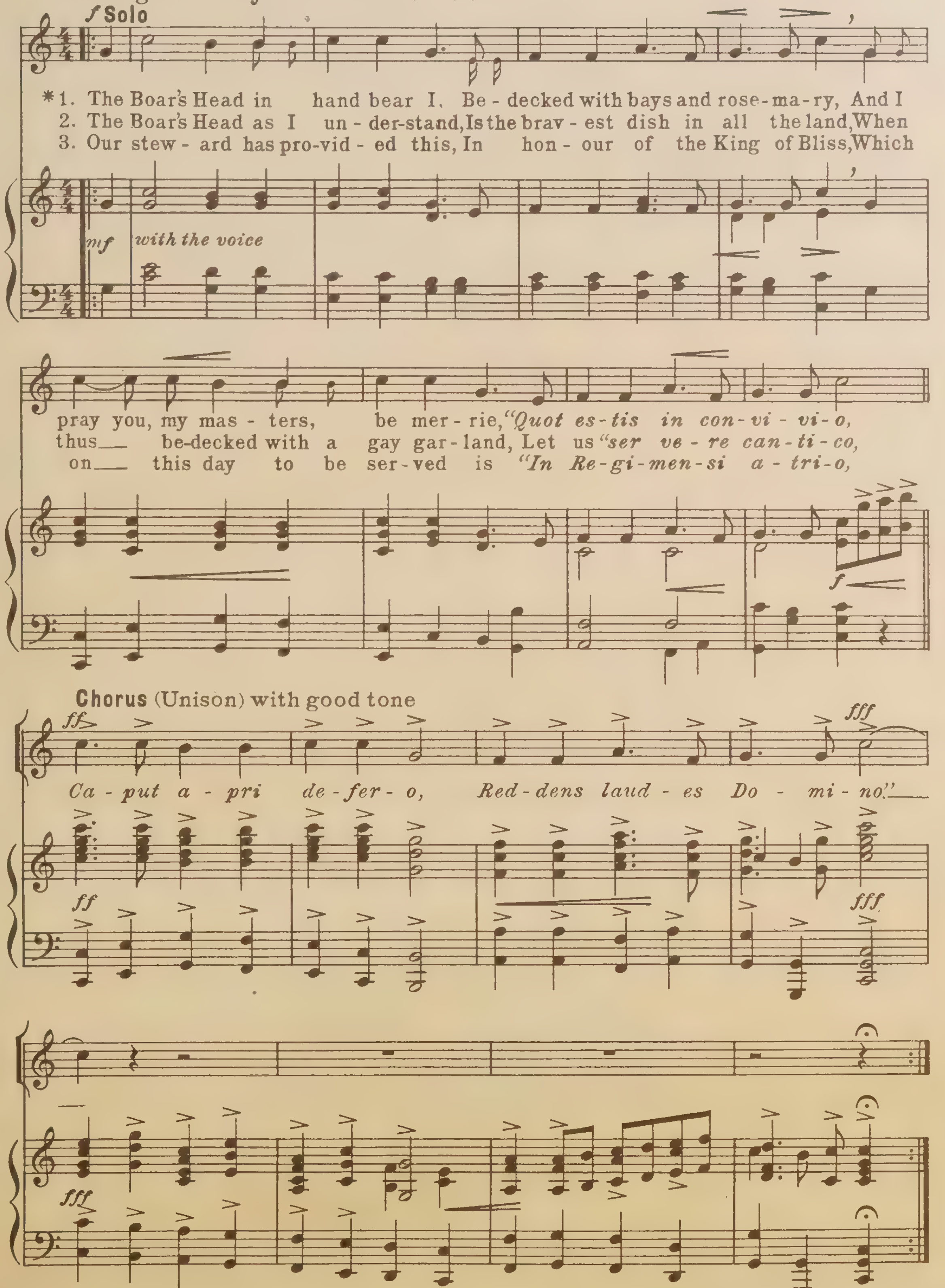
Minstrel bearing Boar's Head

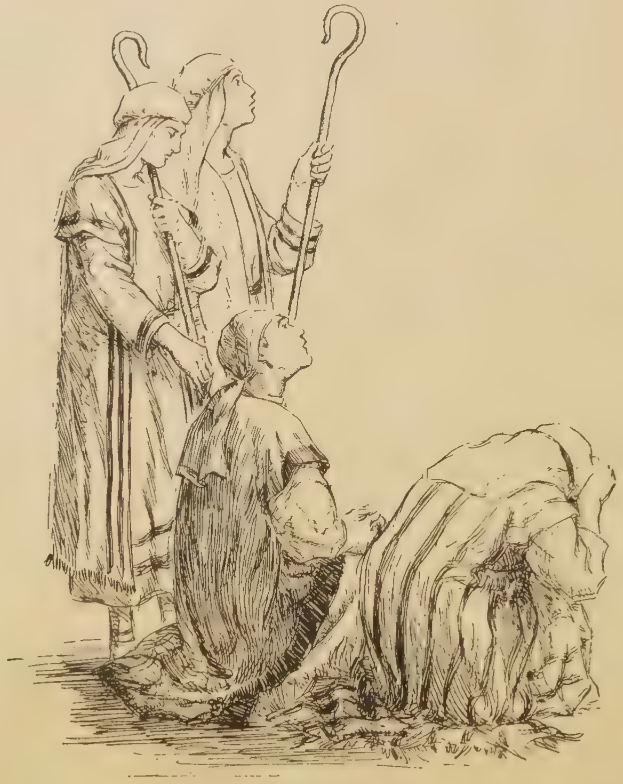
With dignified rhythm and round tone


f Solo
*1. The Boar's Head in hand bear I, Be - decked with bays and rose - ma - ry, And I
2. The Boar's Head as I un - der - stand, Is the brav - est dish in all the land, When
3. Our stew - ard has pro - vid - ed this, In hon - our of the King of Bliss, Which
mf with the voice
pray you, my mas - ters, be mer - rie, "Quot es - tis in con - vi - vi - o,
thus be - decked with a gay gar - land, Let us "ser ve - re can - ti - co,
on this day to be ser - ved is "In Re - gi - men - si a - tri - o,
f
Chorus (Unison) with good tone
ff
fff
Ca - put a - pri de - fer - o, Red - dens laud - es Do - mi - no!"
ff
fff
fff

---

* The first verse should be sung unaccompanied until the end of the Chorus. The following verses will be accompanied very softly by the orchestra until the Procession reaches the Dining Hall.

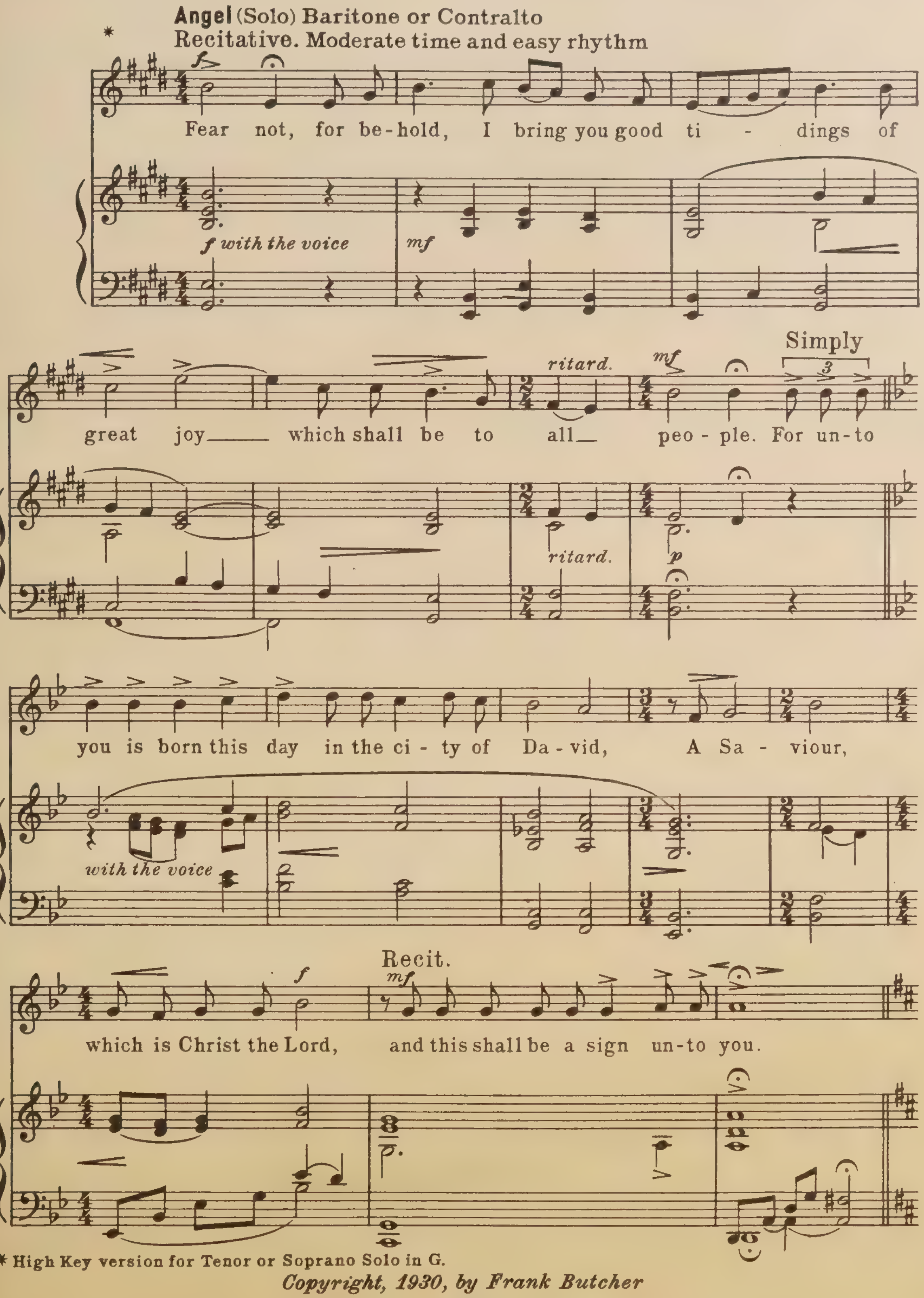
THE Adoration of the Shepherds. The eight or more Shepherds appear in an informal group in the Entrance Hall as the singing of the Boar's Head Carol ceases, when there is heard in the distance the sound of *The Angel's Voice*, represented by a boy of the *Choir*, announcing the Birth of the Christ Child. *Shepherds* at the first note of the Announcement move slowly to the entrance to the Dining Hall, there remaining till after the final note of the Announcement. At the singing of their first refrain—which is repeated by the full chorus of performers—they proceed up the Hall, onto the Dais, reverence the Madonna and Child, proceed to the fireplace, divide, and take their places in two groups in the wings behind, respectively, *Father Christmas* and *King Wenceslas*.



The Adoration of the Shepherds

Words from St. Luke 2.,verses 10-16

Music Composed and Arranged by
Frank Butcher


*
Angel (Solo) Baritone or Contralto
Recitative. Moderate time and easy rhythm
Fear not, for be-hold, I bring you good ti - dings of
f with the voice
mf
great joy which shall be to all peo-ple. For un-to
ritard.
mf
Simply
3
p
you is born this day in the ci-ty of Da-vid, A Sa-viour,
with the voice
which is Christ the Lord, and this shall be a sign un-to you.
f
Recit.
mf

* High Key version for Tenor or Soprano Solo in G.

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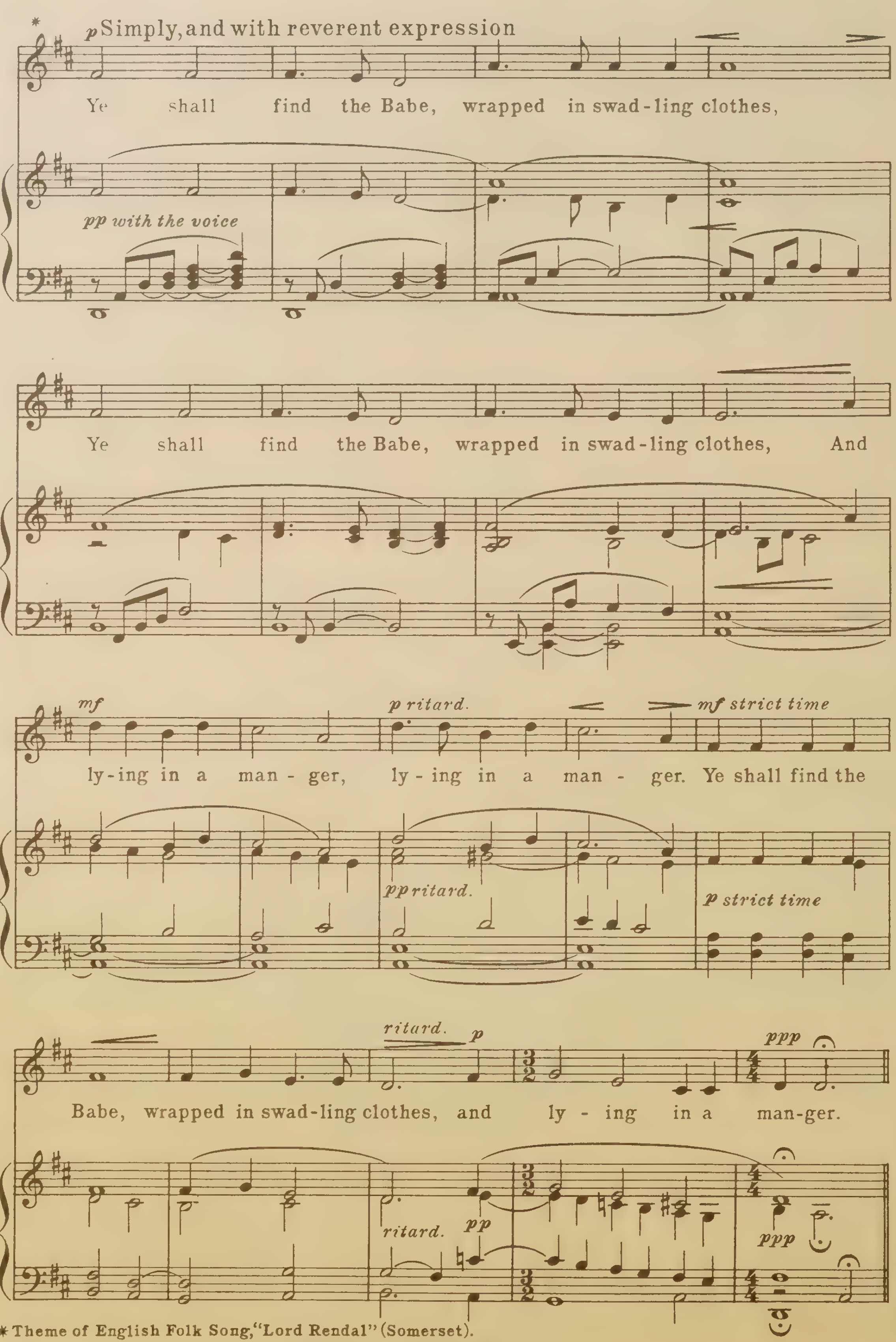
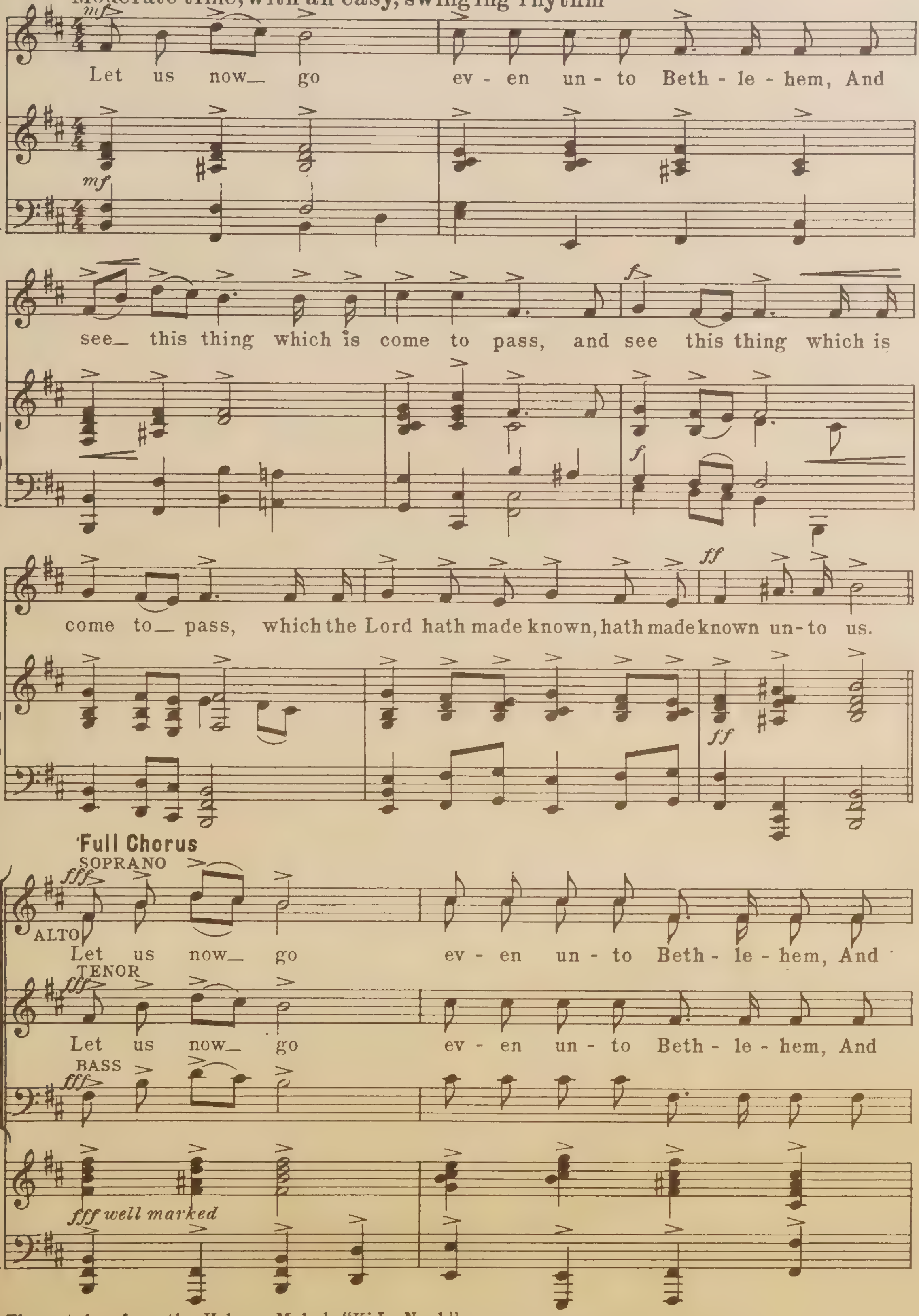

*
p Simply, and with reverent expression
Ye shall find the Babe, wrapped in swad-ling clothes,
pp with the voice
Ye shall find the Babe, wrapped in swad-ling clothes, And
mf
ly-ing in a man-ger, ly-ing in a man-ger. Ye shall find the
p ritard.
mf strict time
pp ritard.
p strict time
Babe, wrapped in swad-ling clothes, and ly-ing in a man-ger.
ritard.
p
ppp
ritard.
pp
ppp

---

* Theme of English Folk Song, "Lord Rendal" (Somerset).

* **Shepherds** (Chorus) in Unison

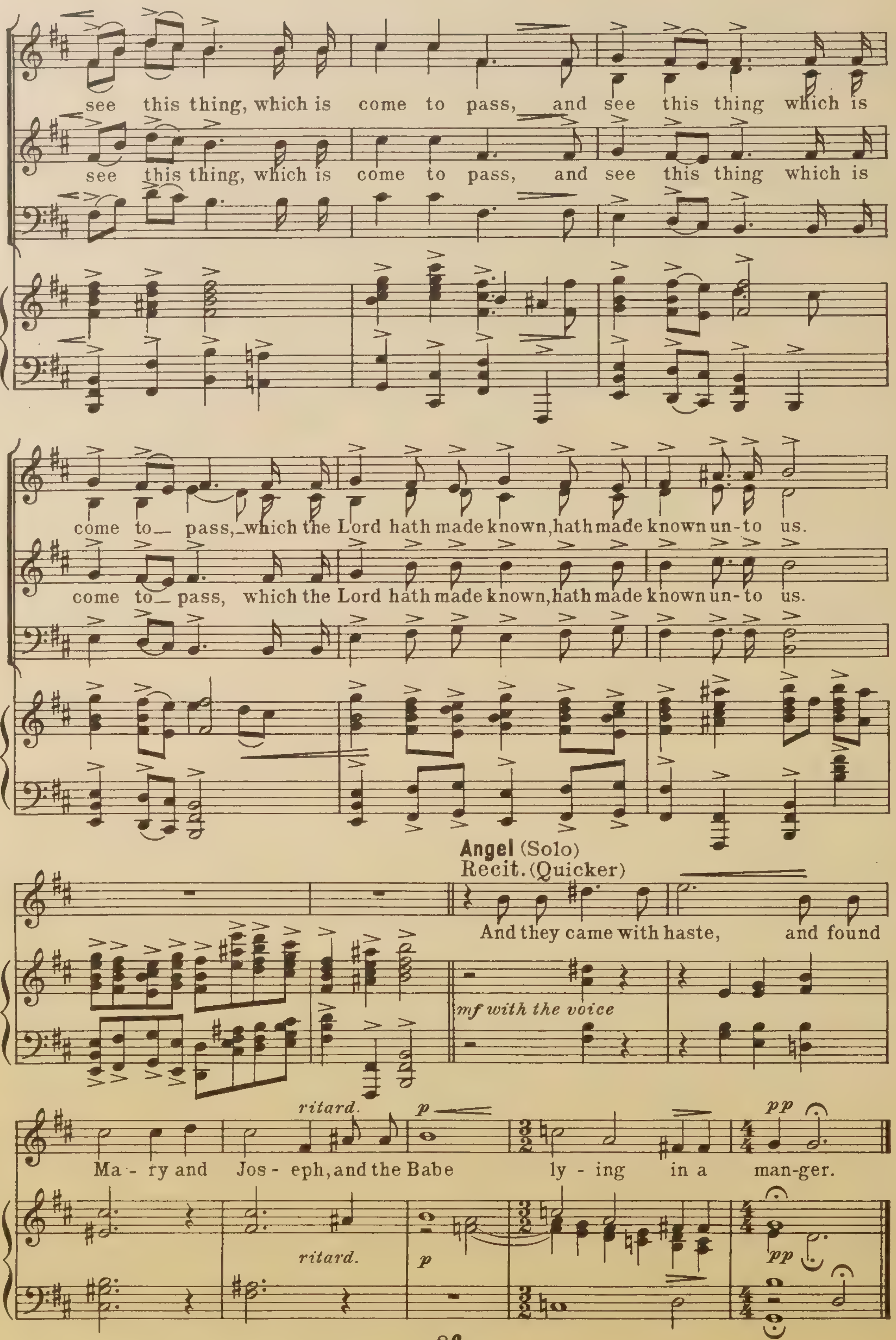
** Moderate time, with an easy, swinging rhythm


mf
Let us now_ go ev - en un - to Beth - le - hem, And
see_ this thing which is come to pass, and see this thing which is
come to_ pass, which the Lord hath made known, hath made known un - to us.
f
ff
Full Chorus
SOPRANO
ALTO
Let us now_ go ev - en un - to Beth - le - hem, And
TENOR
Let us now_ go ev - en un - to Beth - le - hem, And
BASS
fff
fff well marked

---

* Theme taken from the Hebrew Melody, "Ki Lo Noeh."

** Shepherds' Chorus in the Key of B flat minor for arrangement in High Key version.


see this thing, which is come to pass, and see this thing which is
see this thing, which is come to pass, and see this thing which is
come to pass, which the Lord hath made known, hath made known un-to us.
come to pass, which the Lord hath made known, hath made known un-to us.
Angel (Solo)
Recit. (Quicker)
And they came with haste, and found
mf with the voice
ritard.
p
pp
Ma-ry and Jos-eph, and the Babe ly-ing in a man-ger.
ritard.
p
pp

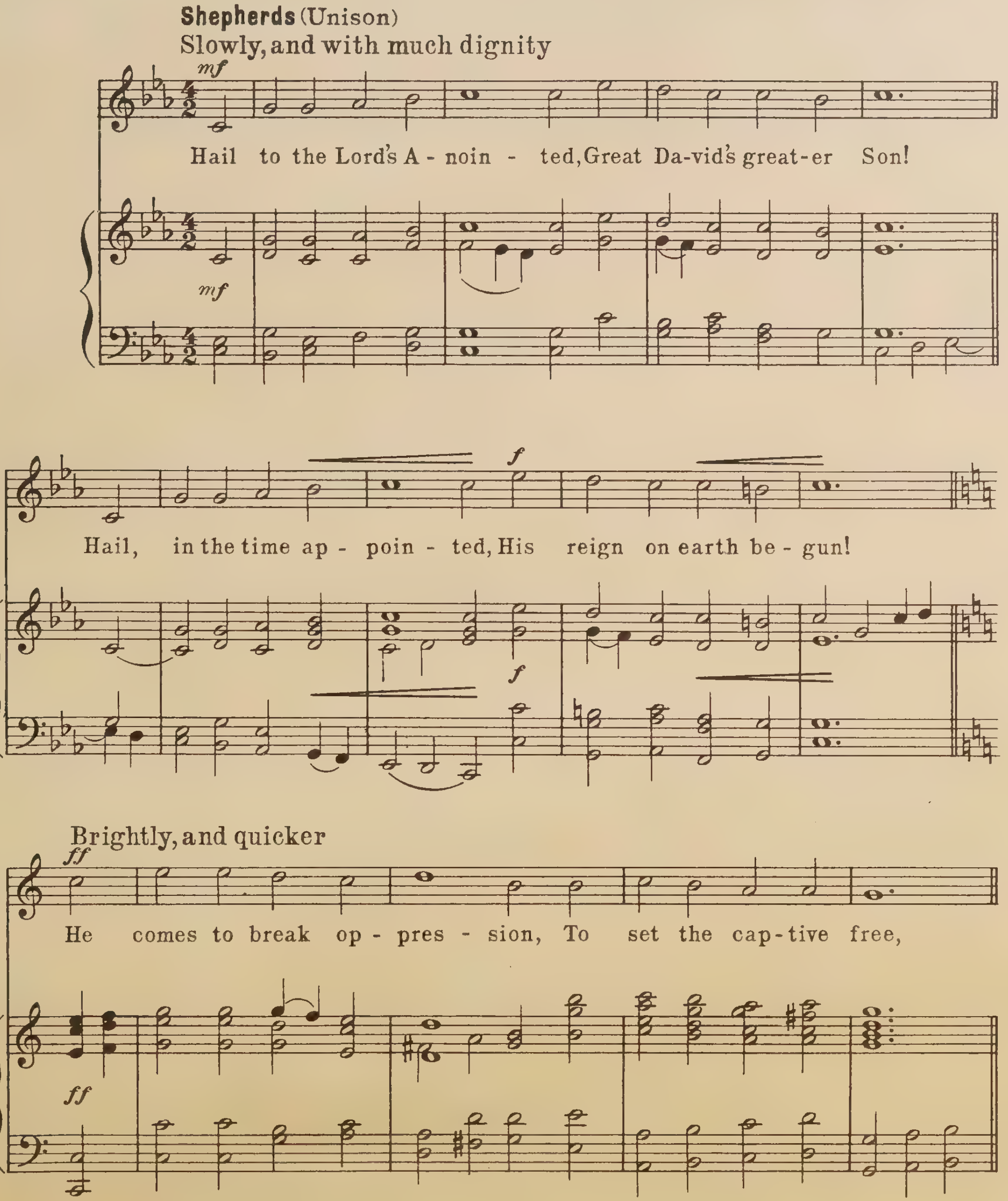
The Adoration of the Shepherds

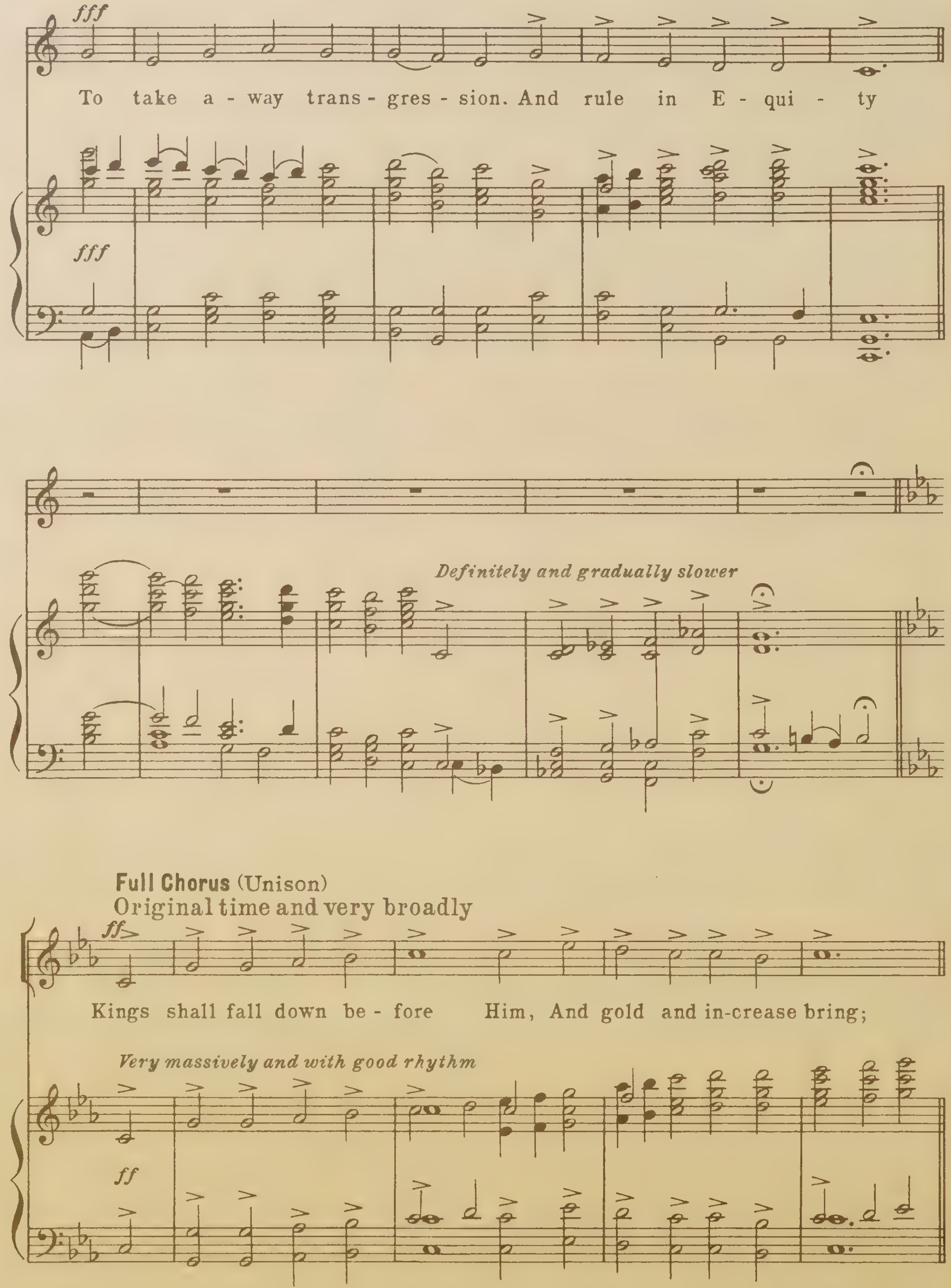
Finale

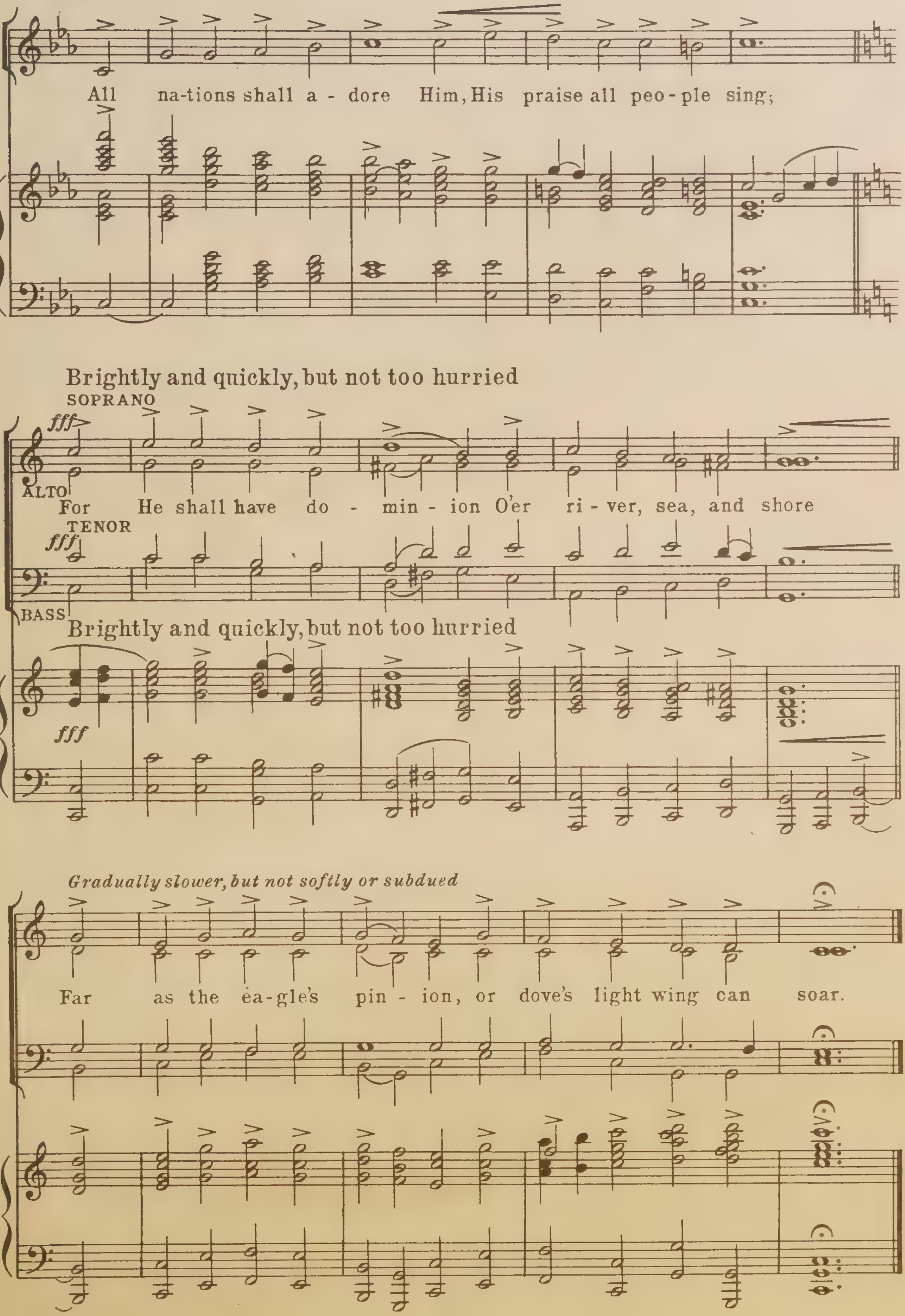
(Hymn of Adoration)

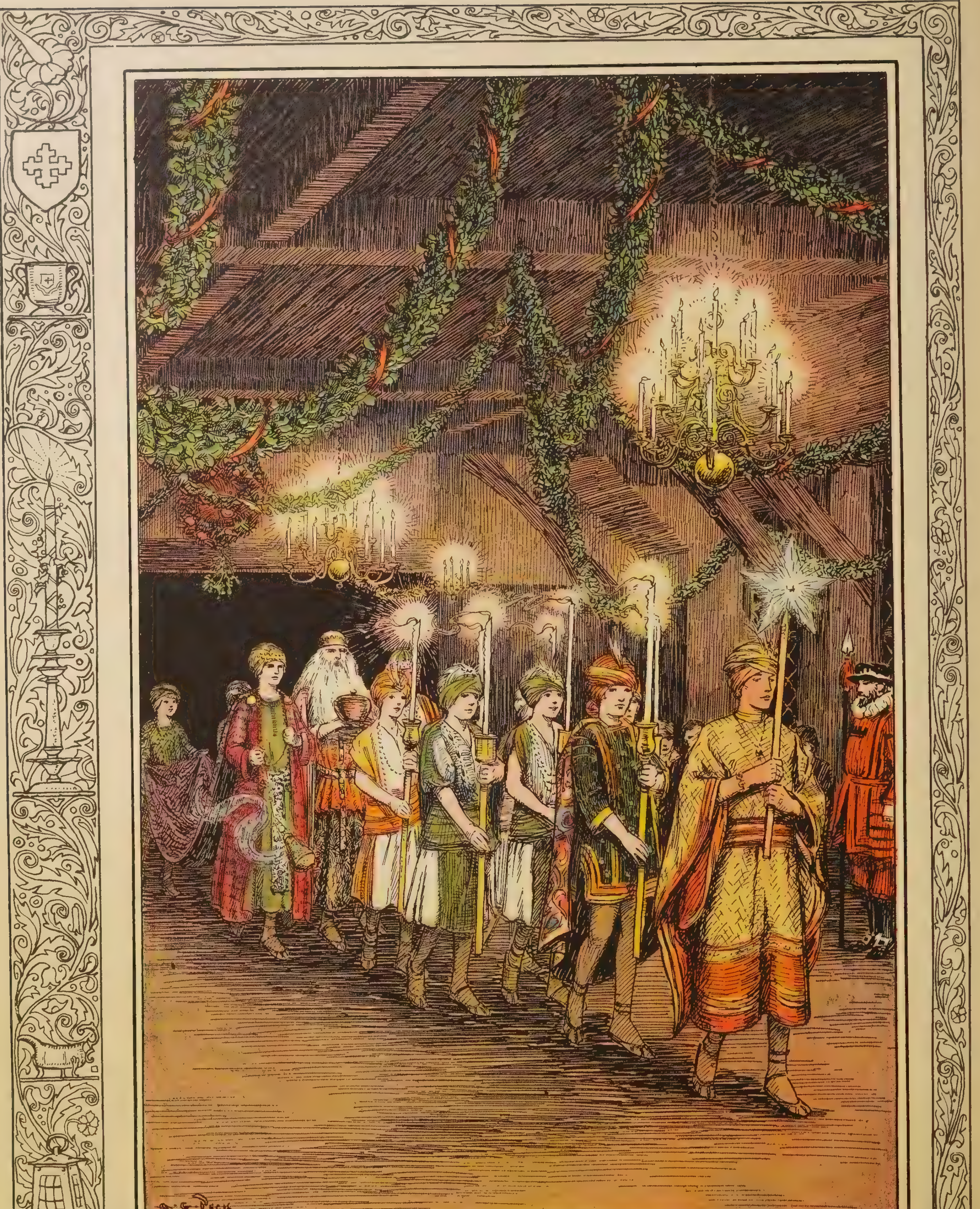
Words by
James Montgomery (1771-1854)

Arranged by
Frank Butcher
from a melody ascribed to
Melchior Teschner, c. 1613


Shepherds (Unison)
Slowly, and with much dignity
mf
Hail to the Lord's A-noin-ted, Great Da-vid's great-er Son!
mf
f
Hail, in the time ap-poin-ted, His reign on earth be-gun!
f
Brightly, and quicker
ff
He comes to break op-pres-sion, To set the cap-tive free,
ff


fff
To take a-way trans-gres-sion. And rule in E-qui-ty
fff
Definitely and gradually slower
Full Chorus (Unison)
Original time and very broadly
ff
Kings shall fall down be-fore Him, And gold and in-crease bring;
Very massively and with good rhythm
ff


All na-tions shall a - dore Him, His praise all peo-ple sing;
Brightly and quickly, but not too hurried
SOPRANO
fff
ALTO
For He shall have do - min - ion O'er ri - ver, sea, and shore
TENOR
fff
BASS
Brightly and quickly, but not too hurried
fff
Gradually slower, but not softly or subdued
Far as the ea-gle's pin - ion, or dove's light wing can soar.


C. G. Peck

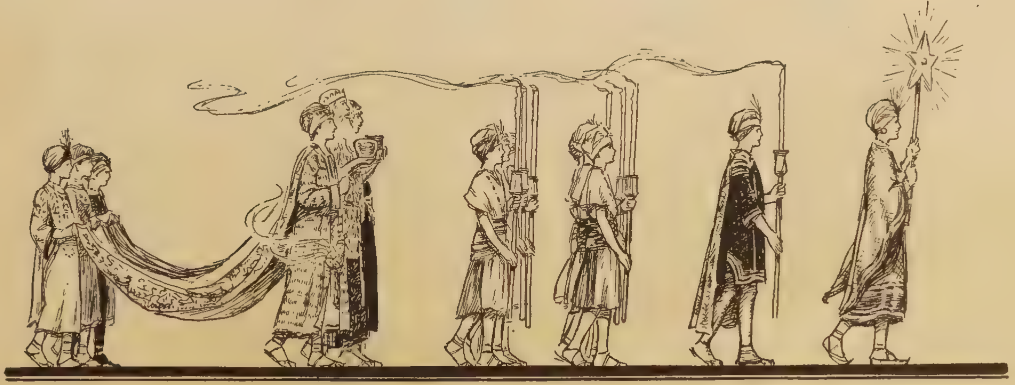
THE Procession of The Three Kings. As the *Shepherds* take their final positions, the Choir (or selected voices) sing very softly the opening "Noël" of *Kings To Thy Rising*. Simultaneously the *Procession of The Three Kings* leaves the Common Room by the South door in the following order:

Order of the Procession of The Three Kings

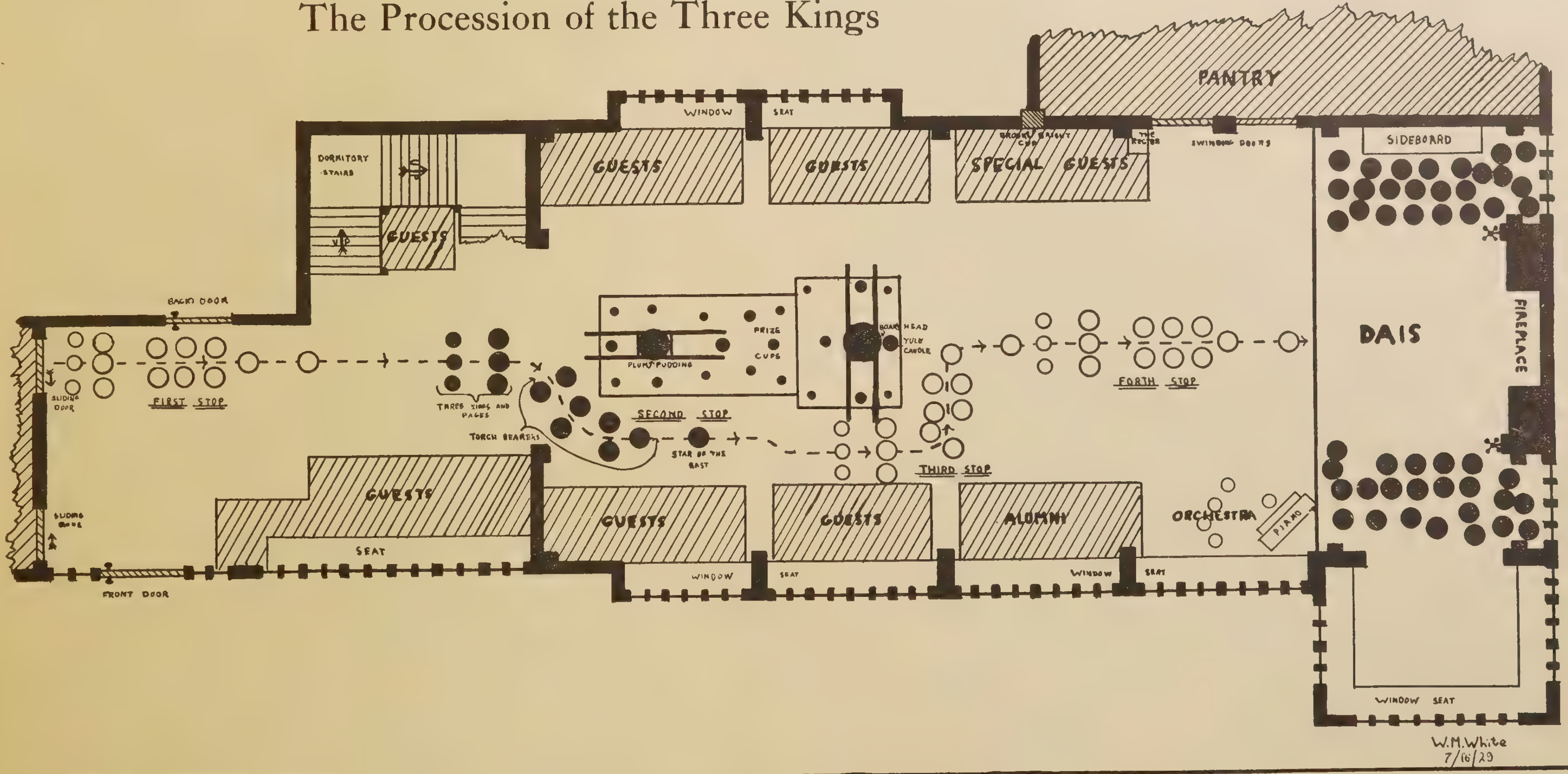
1. Star of The East.
2. Seven or more Torch-Bearers.
3. The Kings:

Melchior (Europe)
  Page
Caspar (Asia)
  Page
Balthazar (Africa)
  Page

The Procession pauses at entrance to Dining Hall until *Melchior* commences his solo "Where is He born King of the Jews?" moves forward while he sings, then pauses again in tableau formation, as the chorus is sung by the performers on the Dais. During Caspar's solo the Procession moves slowly forward, then stops for the second chorus with its head at a half turn, *Star of The East* now being beyond serving table but not yet at Dais. During *Balthazar's* solo the Procession again proceeds until *Star of the East* is directly below centre of Dais, where Procession waits to the beginning of the last verse and chorus, when *Star of the East* and *Torch-Bearers* move onto the Dais.

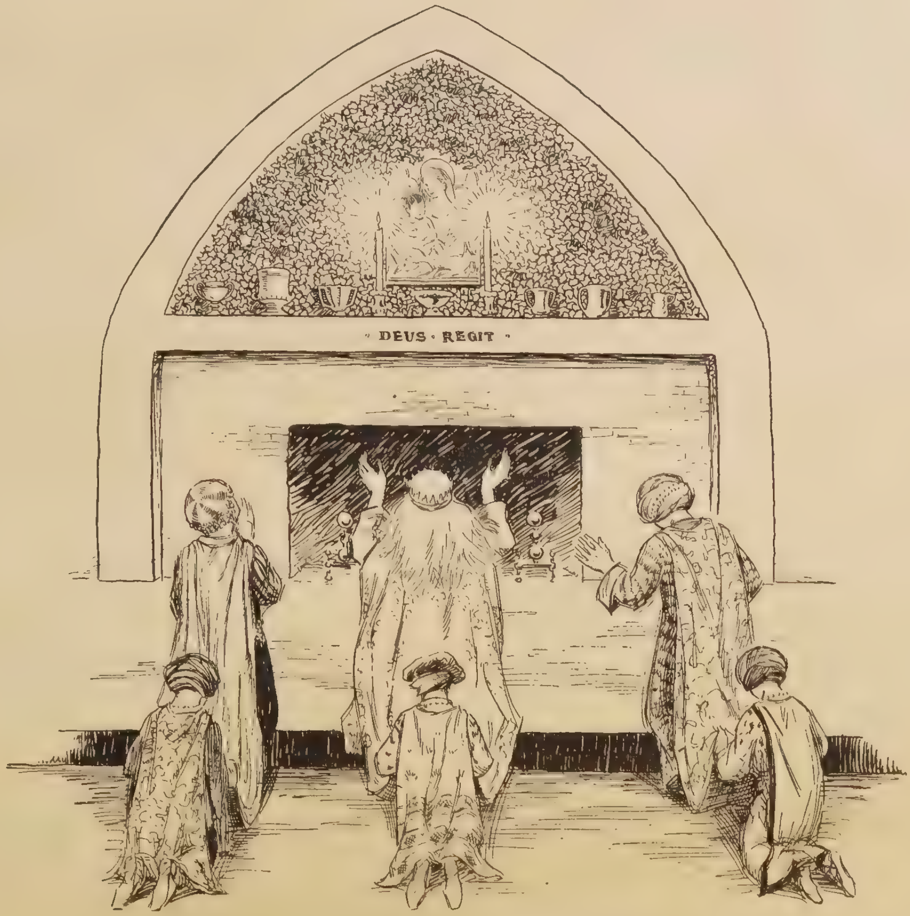


The Procession of the Three Kings

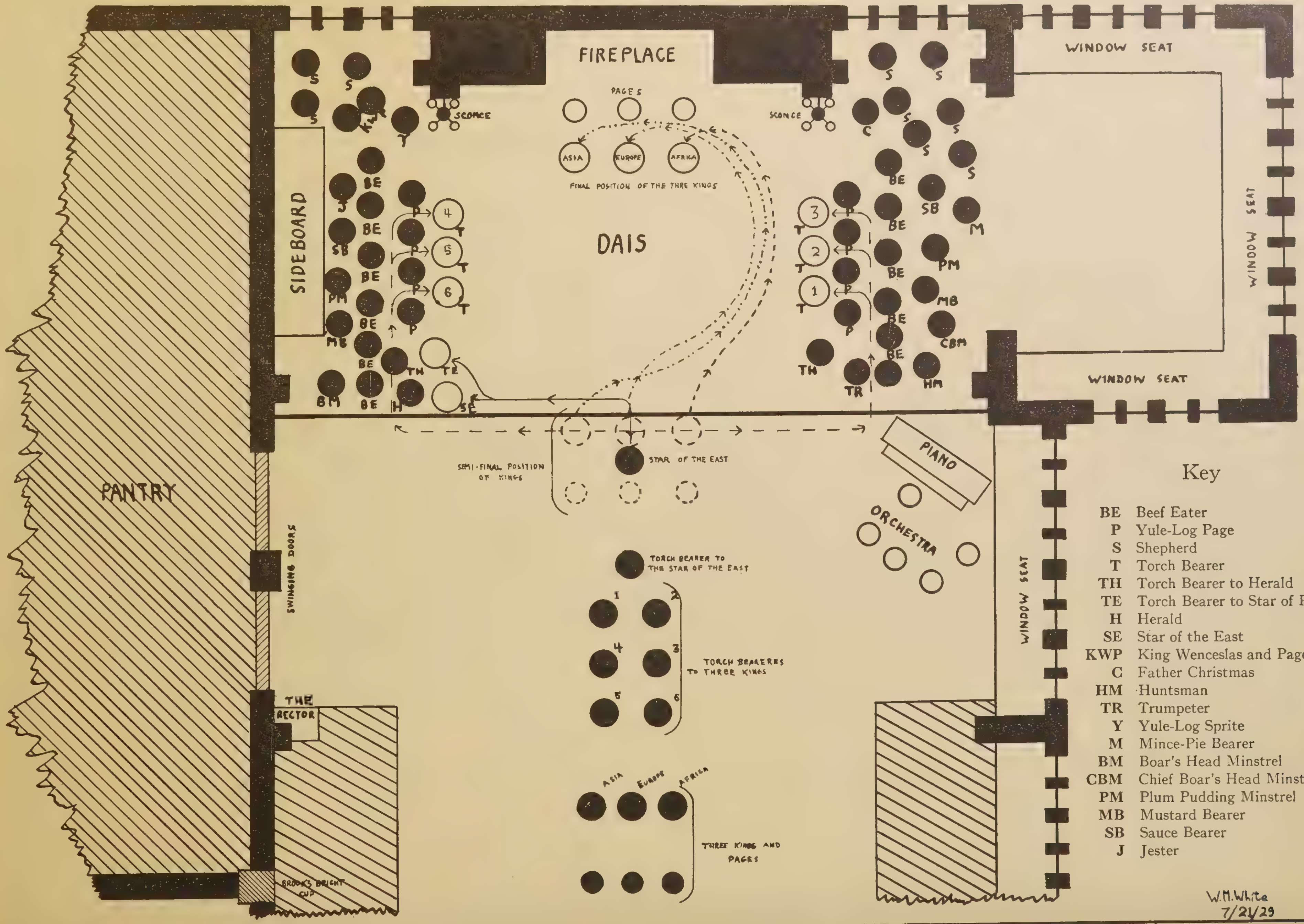

PANTRY
WINDOW
SEAT
DORMITORY STAIRS
GUESTS
GUESTS
SPECIAL GUESTS
BROKEN BRIGHT CUP
THE RECTOR
SWINGING DOORS
SIDEBOARD
DAIS
FIREPLACE
BACK DOOR
SLIDING DOOR
FIRST STOP
THREE KINGS AND PAGES
TORCH BEARERS
PLUM PUDDING
PRIZE CUPS
BOAR'S HEAD
YULE CANDLE
SECOND STOP
STAR OF THE EAST
THIRD STOP
FORTH STOP
GUESTS
SEAT
GUESTS
GUESTS
ALUMNI
ORCHESTRA
PIANO
SLIDING DOOR
FRONT DOOR
WINDOW
SEAT
WINDOW
SEAT
WINDOW SEAT
W.M.White
7/16/29

During that evolution the *Kings* and their *Pages* move slowly forward until the phrase "Fall on your knees," when the Kings, now being just below the step of the Dais, kneel in reverence to the Madonna and Child and the Pages also kneel until the words "Sing We Noël."

All then resume marching and take positions forming a tableau which is held until end of carol.



The Procession of the Three Kings


FIREPLACE
PAGES
SCONCE
SCONCE
ASIA
EUROPE
AFRICA
FINAL POSITION OF THE THRE KINGS
DAIS
SIDEBOARD
WINDOW SEAT
WINDOW SEAT
WINDOW SEAT
WINDOW SEAT
PIANO
ORCHESTRA
STAR OF THE EAST
SEMI-FINAL POSITION OF KINGS
TORCH BEARER TO THE STAR OF THE EAST
TORCH BEARERS TO THREE KINGS
ASIA
EUROPE
AFRICA
THREE KINGS AND PAGES
PANTRY
SWINGING DOORS
THE RECTOR
BROOKS BRIGHT CUP
1
2
3
4
5
6
S
KWP
Y
J
BE
SB
PM
MB
BM
P
T
TH
TE
H
SE
C
M
CBM
HM
TR

Key

BE	Beef Eater
P	Yule-Log Page
S	Shepherd
T	Torch Bearer
TH	Torch Bearer to Herald
TE	Torch Bearer to Star of East
H	Herald
SE	Star of the East
KWP	King Wenceslas and Page
C	Father Christmas
HM	Huntsman
TR	Trumpeter
Y	Yule-Log Sprite
M	Mince-Pie Bearer
BM	Boar's Head Minstrel
CBM	Chief Boar's Head Minstrel
PM	Plum Pudding Minstrel
MB	Mustard Bearer
SB	Sauce Bearer
J	Jester

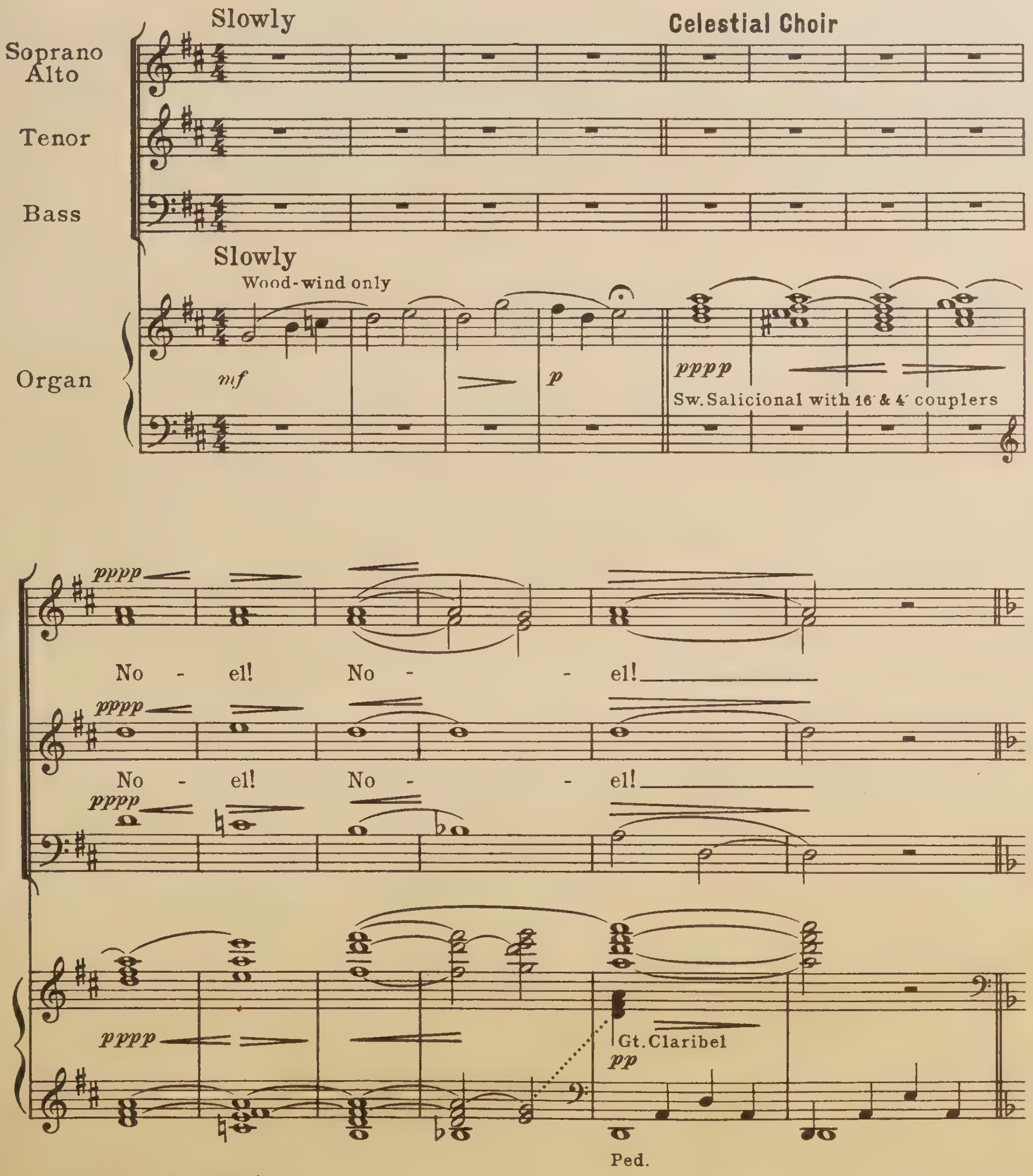
W.M.White
7/21/29

Kings to Thy Rising

The Gentiles shall come to Thy light, and
Kings to the brightness of Thy rising. Isaiah lx: 3

Words by
Alexander van Rensselaer

Music arrannged from a French Carol
of the 16th Century by
Frank Butcher. Op. 9, No. 1



Slowly
Celestial Choir
Soprano
Alto
Tenor
Bass
Slowly
Wood-wind only
Organ
mf
p
pppp
Sw. Salicional with 16' & 4' couplers
pppp
No - el! No - - el!
pppp
No - el! No - - el!
pppp
pppp
Gt. Claribel
pp
Ped.

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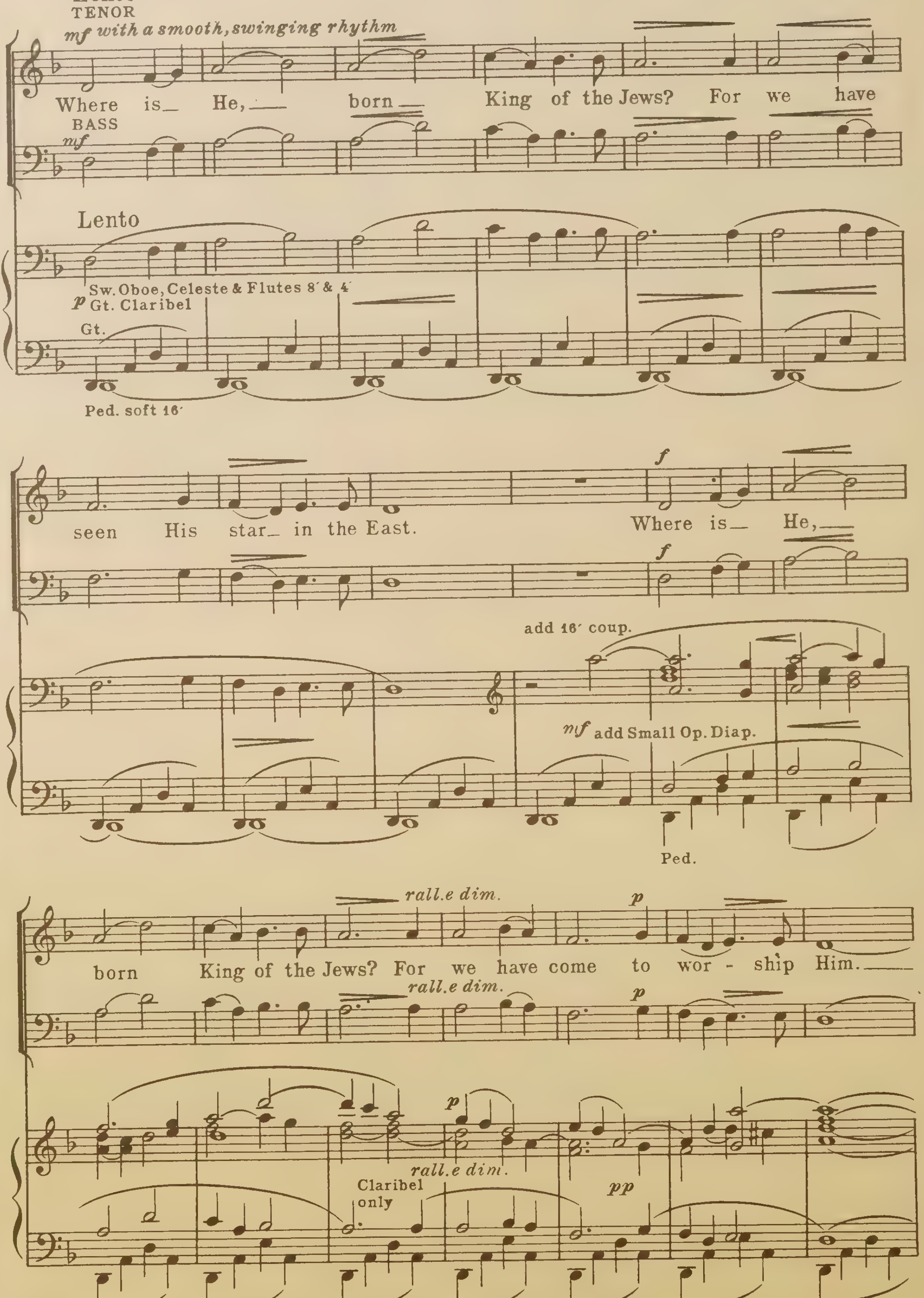
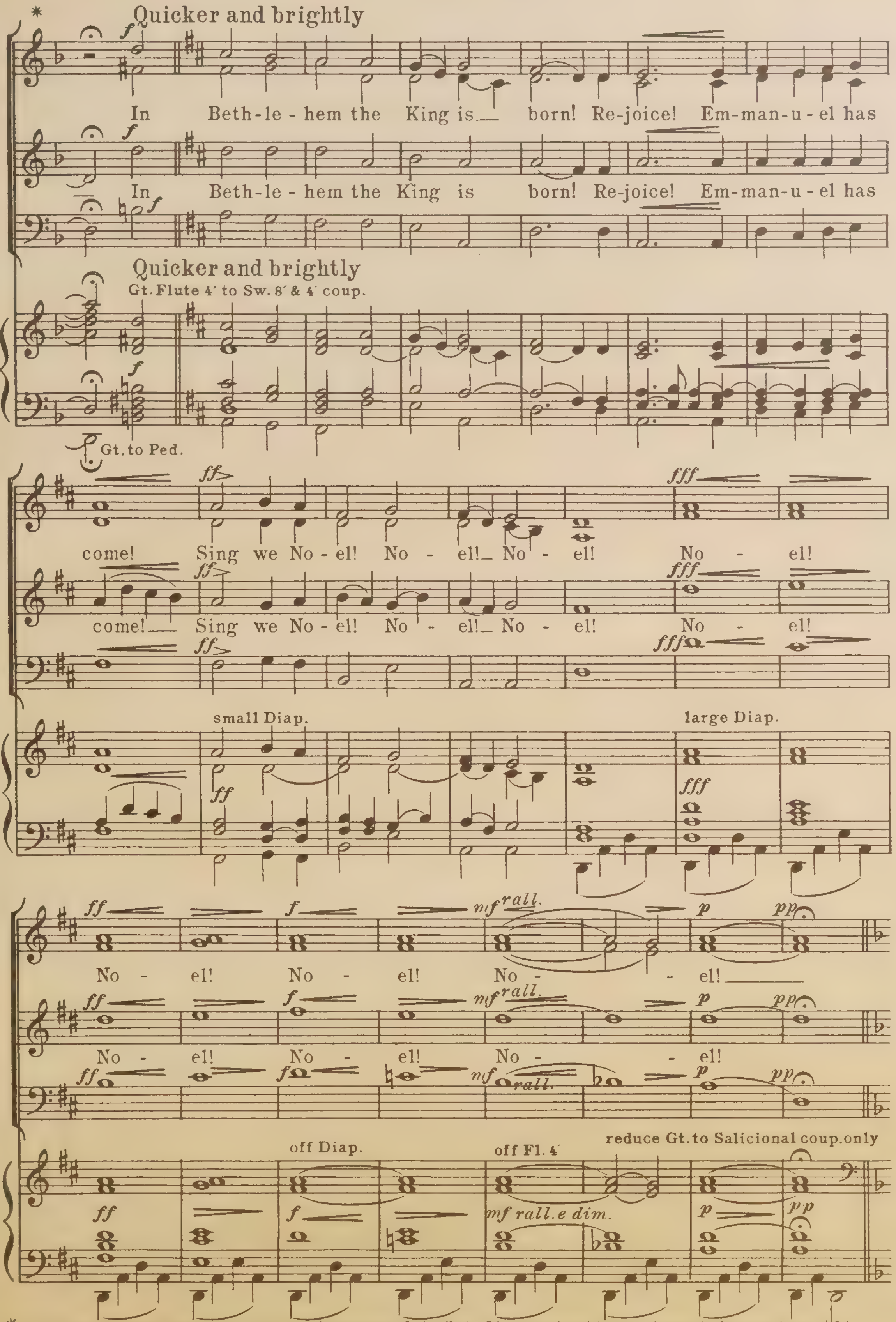
The Kings

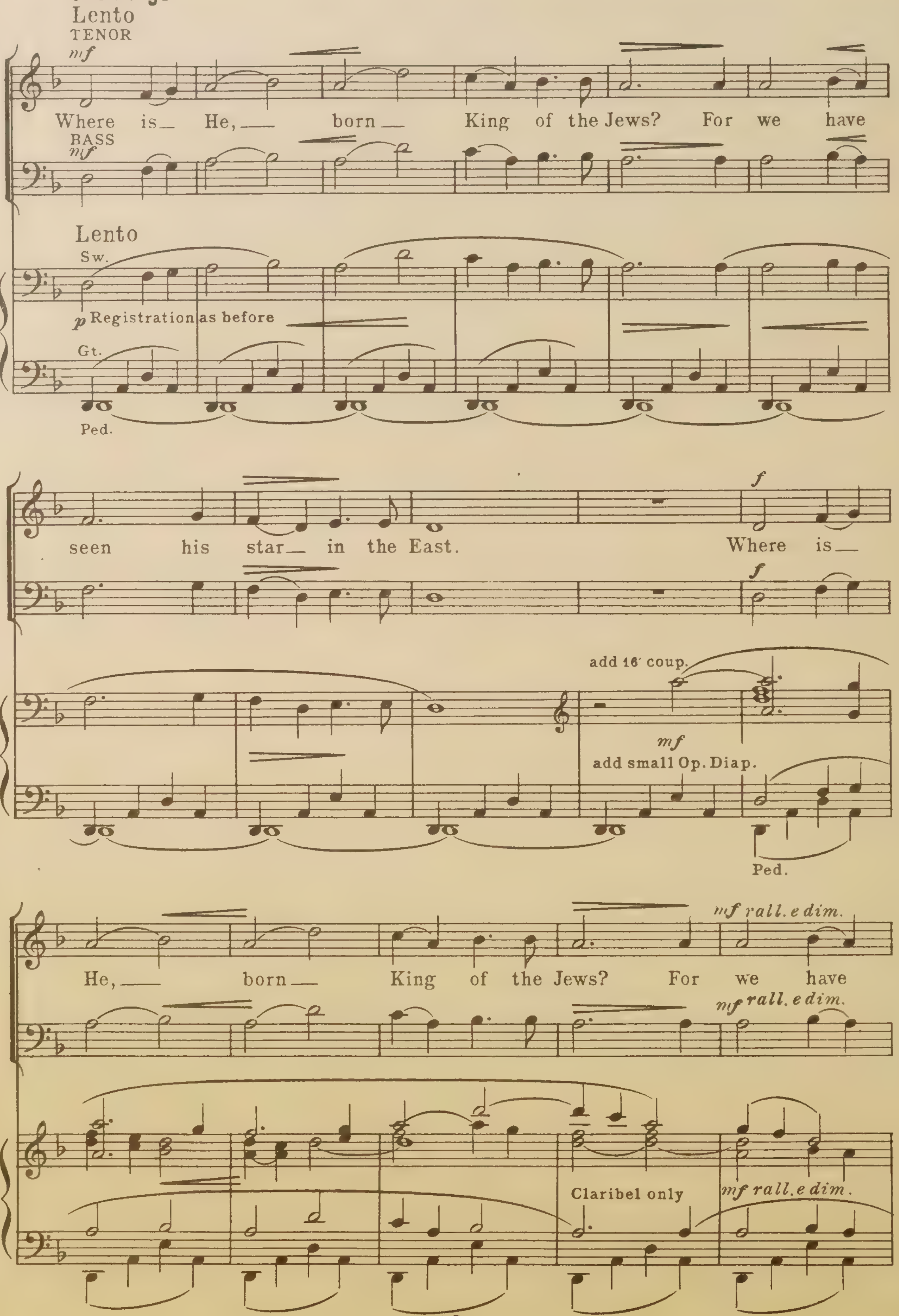
Lento

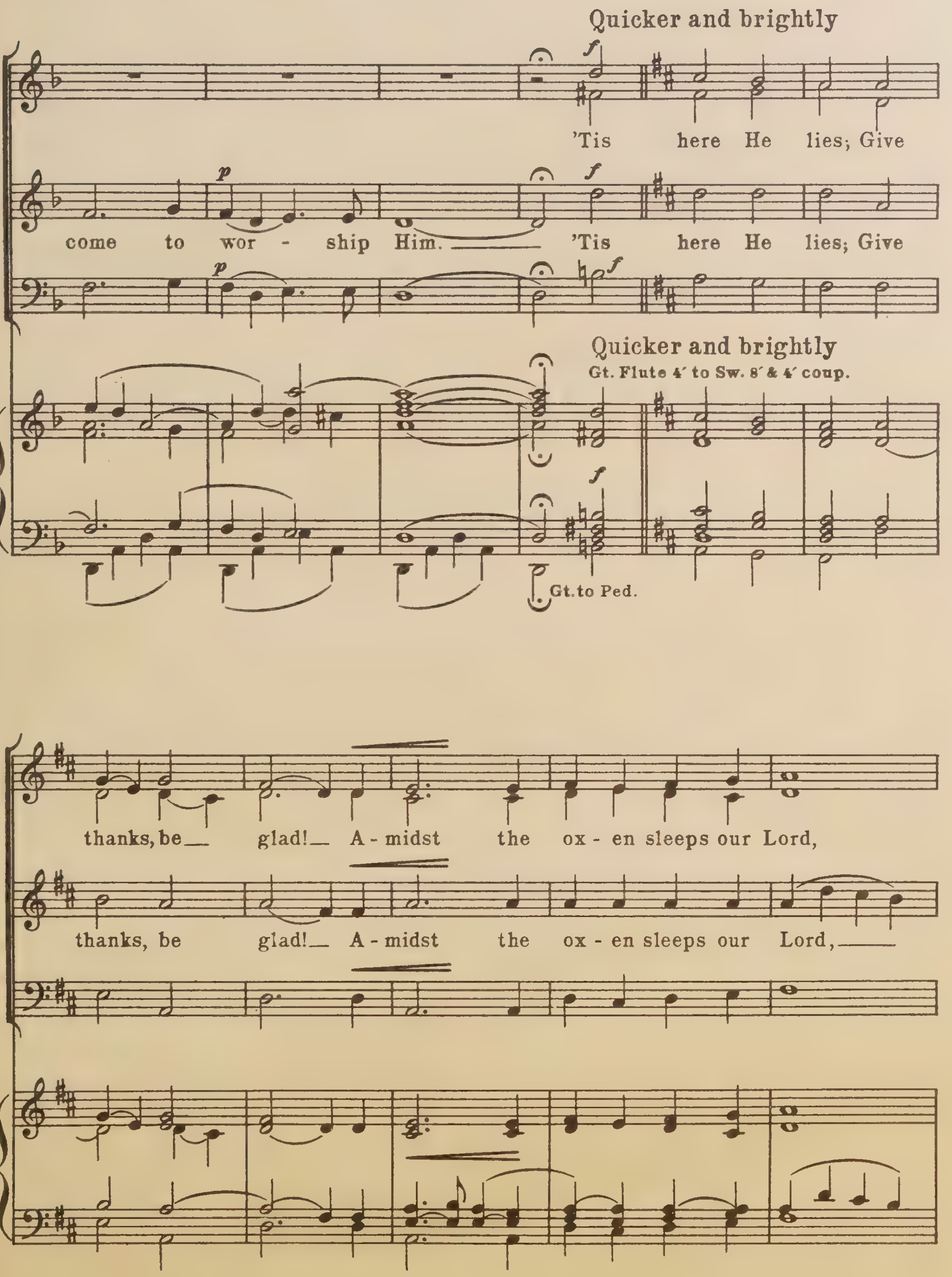

TENOR
mf with a smooth, swinging rhythm
Where is_ He,_ born_ King of the Jews? For we have
BASS
mf
Lento
Sw. Oboe, Celeste & Flutes 8′ & 4′
p Gt. Claribel
Gt.
Ped. soft 16′
seen His star_ in the East. Where is_ He,_
f
add 16′ coup.
mf add Small Op. Diap.
Ped.
born King of the Jews? For we have come to wor - ship Him._
rall. e dim.
p
Claribel only
pp

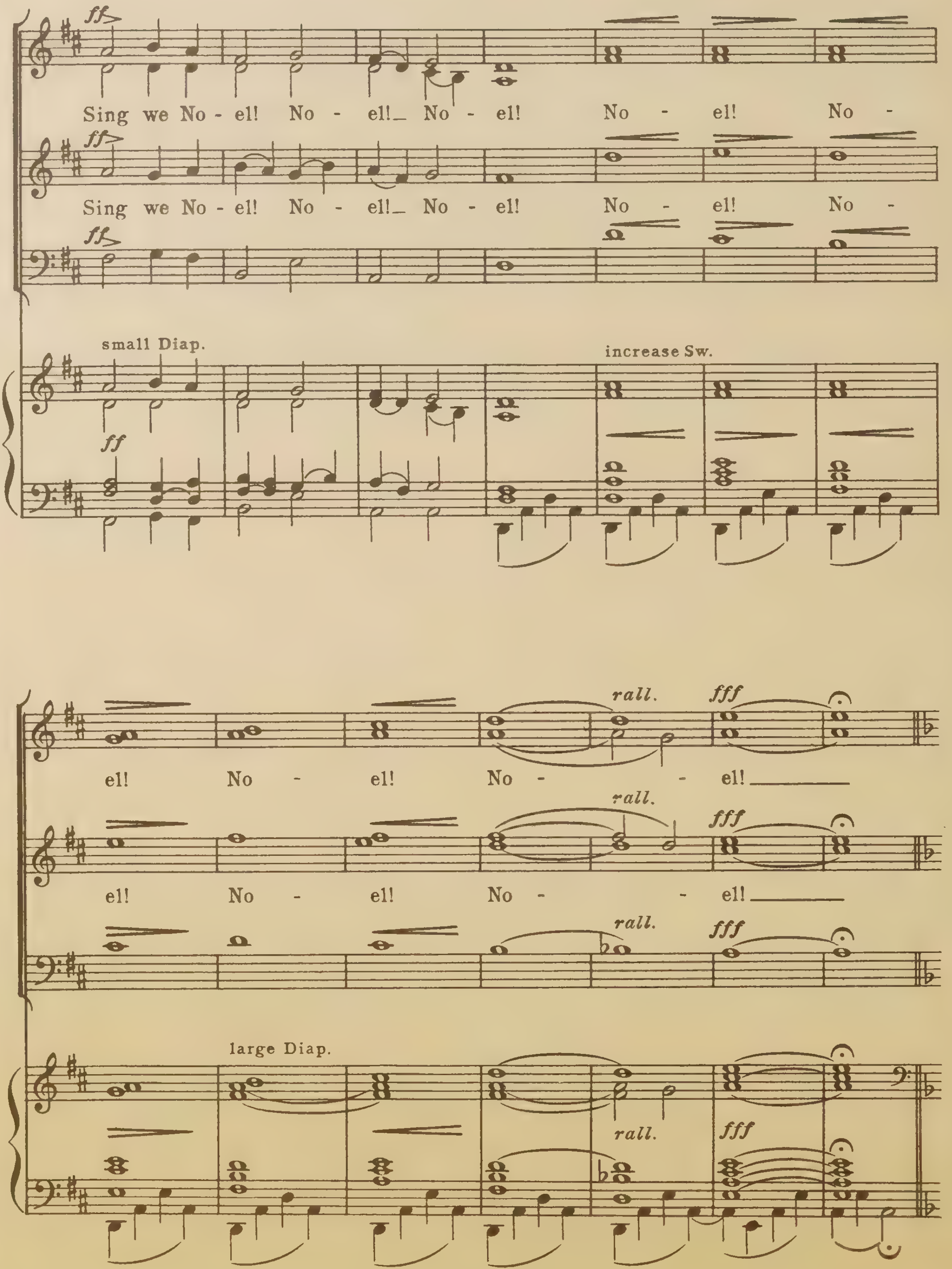

*
Quicker and brightly
In Beth-le-hem the King is born! Re-joice! Em-man-u-el has
In Beth-le-hem the King is born! Re-joice! Em-man-u-el has
Quicker and brightly
Gt. Flute 4′ to Sw. 8′ & 4′ coup.
Gt. to Ped.
come! Sing we No-el! No-el! No-el! No-el!
come! Sing we No-el! No-el! No-el! No-el!
small Diap.
large Diap.
No-el! No-el! No-el!
No-el! No-el! No-el!
rall.
off Diap.
off Fl. 4′
reduce Gt. to Salicional coup. only
rall. e dim.

*On all occasions when Choir is poorly balanced the Full Chorus should sing the melody in unison.

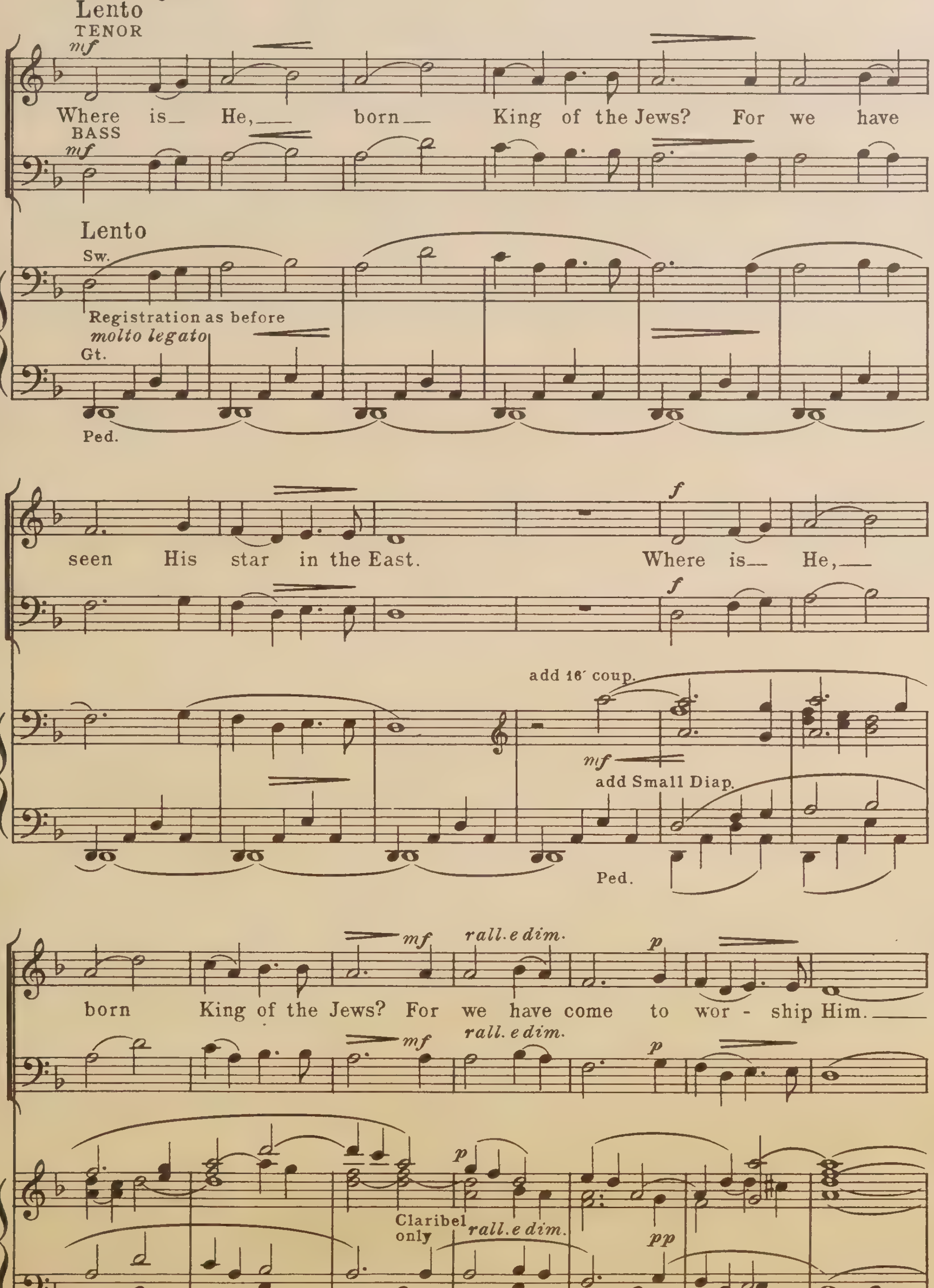
The Kings

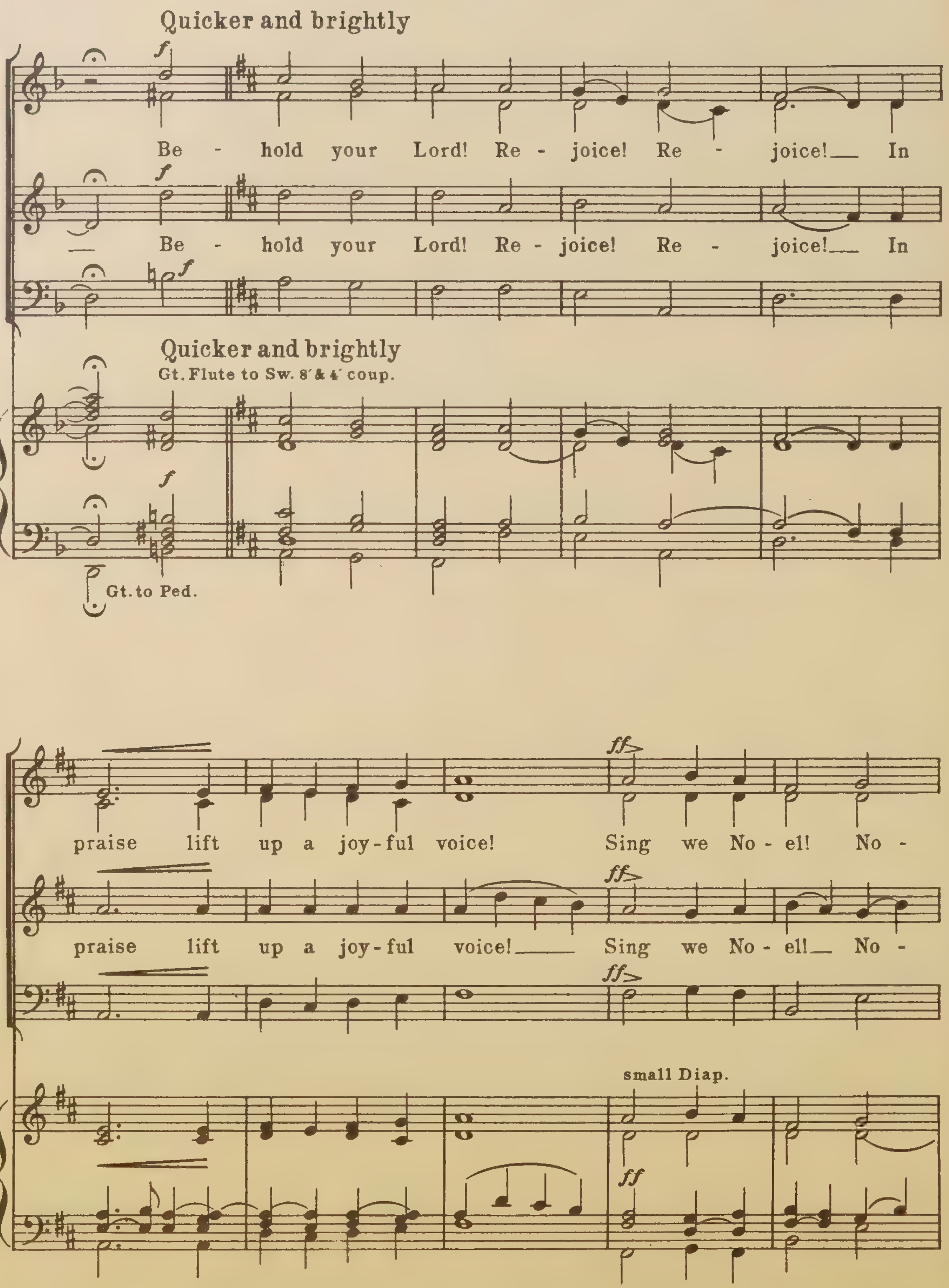

Lento
TENOR
mf
Where is He, born King of the Jews? For we have
BASS
mf
Lento
Sw.
p Registration as before
Gt.
Ped.
seen his star in the East.
f
Where is
add 16′ coup.
mf
add small Op. Diap.
Ped.
He, born King of the Jews? For we have
mf rall. e dim.
Claribel only
mf rall. e dim.

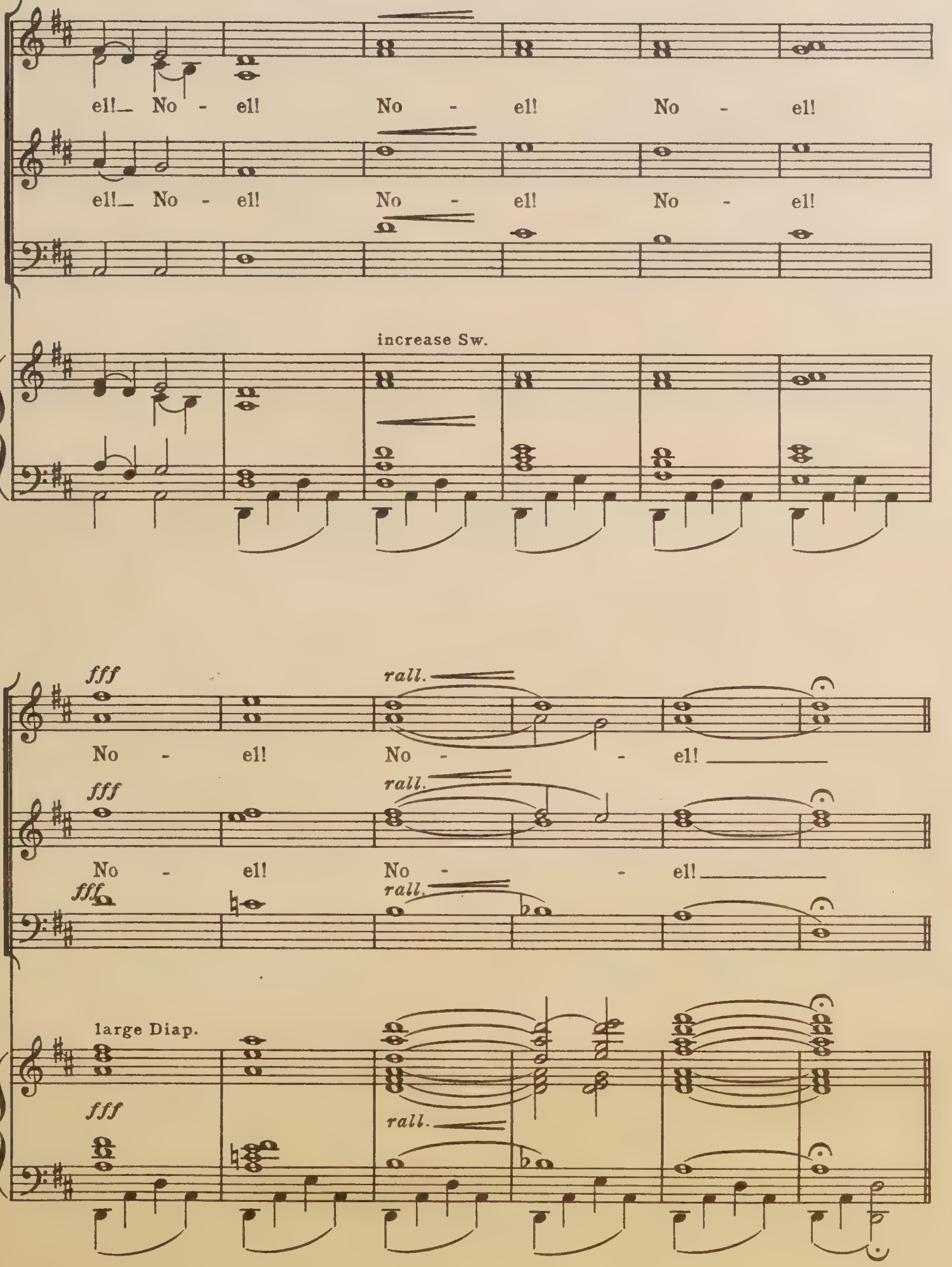

Quicker and brightly
f
'Tis here He lies; Give
p
f
come to wor - ship Him. 'Tis here He lies; Give
p
f
Quicker and brightly
Gt. Flute 4′ to Sw. 8′ & 4′ coup.
f
Gt. to Ped.
thanks, be glad! A - midst the ox - en sleeps our Lord,
thanks, be glad! A - midst the ox - en sleeps our Lord,

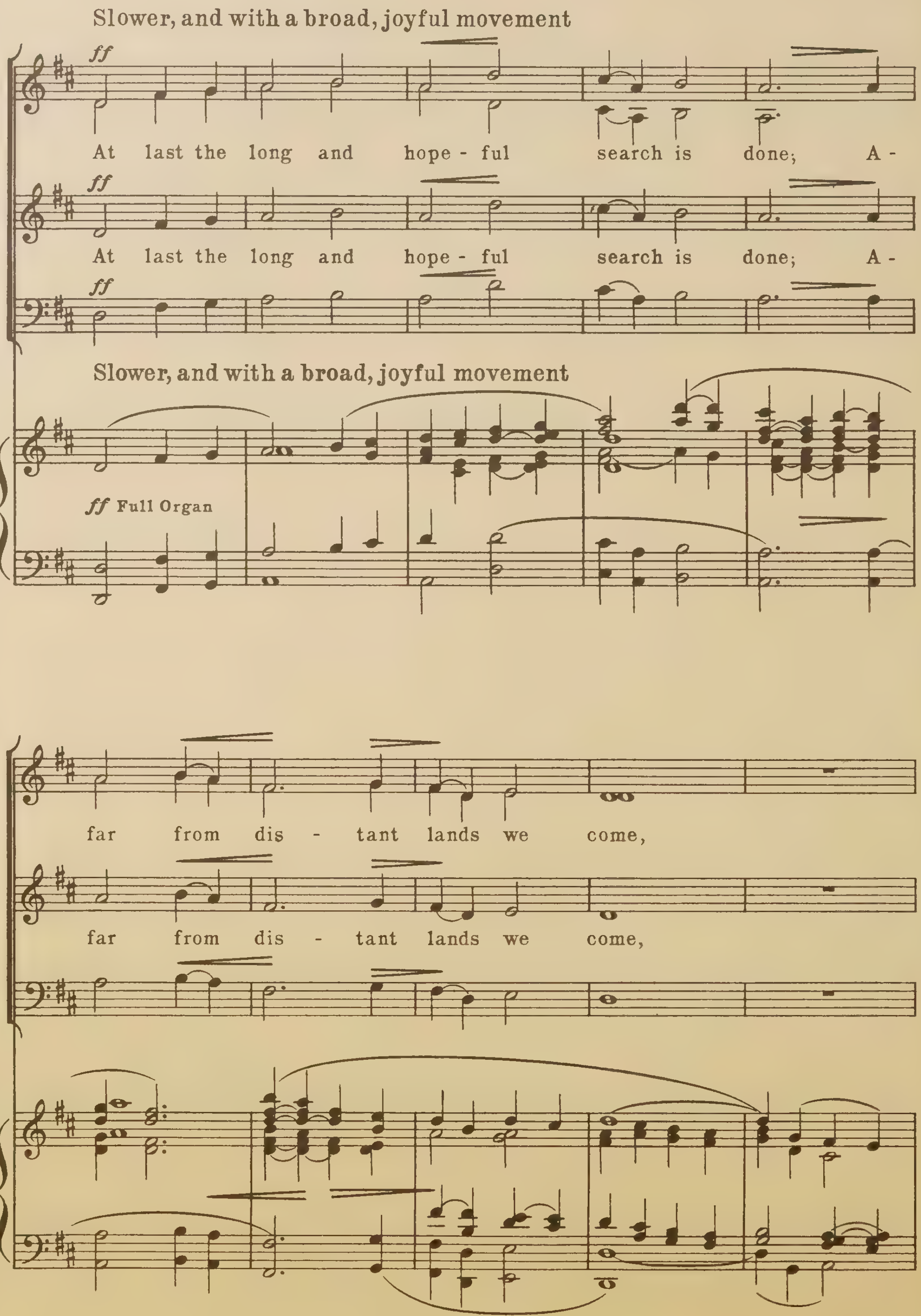

ff
Sing we No - el! No - el! No - el! No - el! No -
ff
Sing we No - el! No - el! No - el! No - el! No -
ff
small Diap.
ff
increase Sw.
el! No - el! No - el!
rall.
fff
el! No - el! No - el!
rall.
fff
rall.
fff
large Diap.
rall.
fff

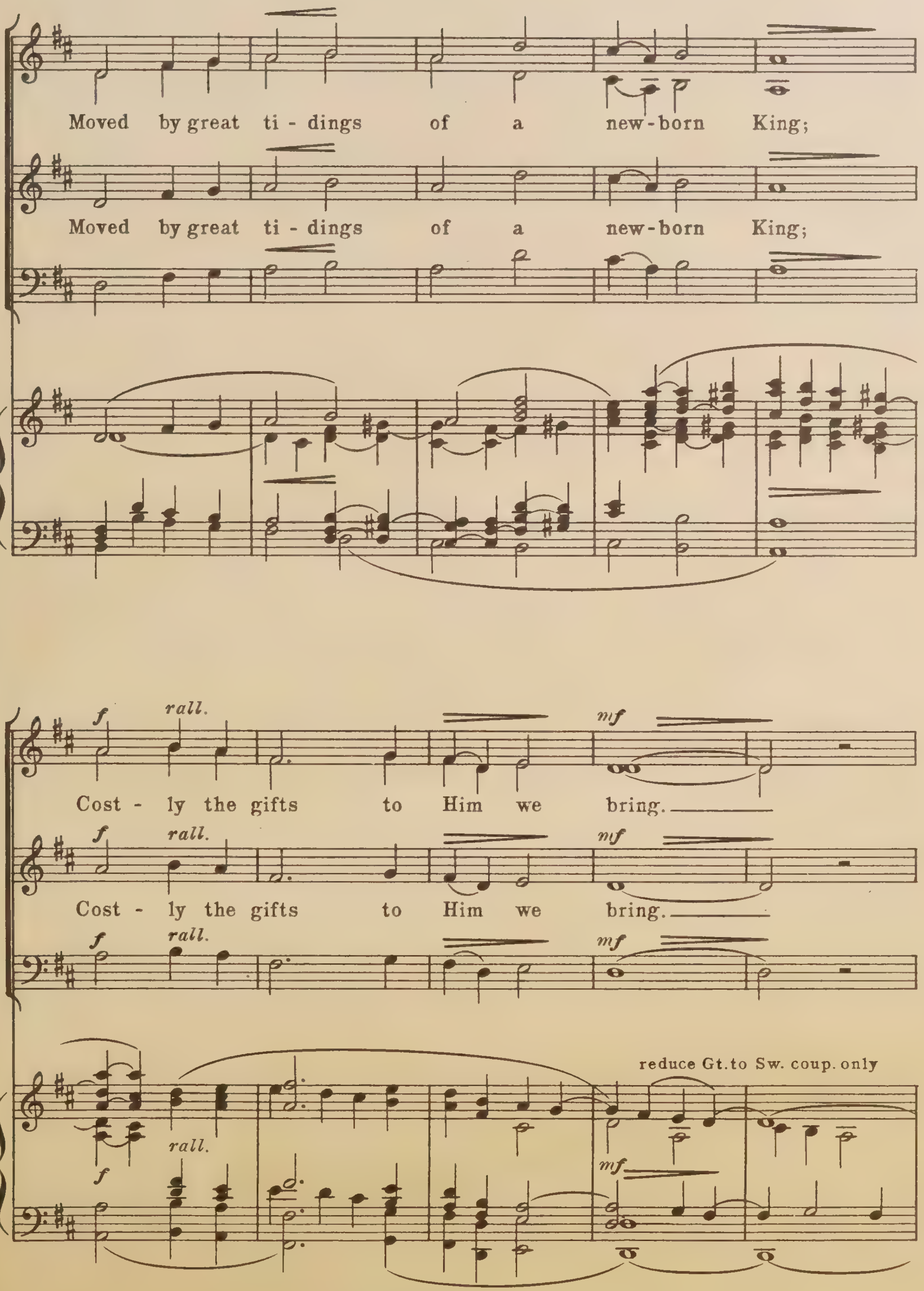
The Kings

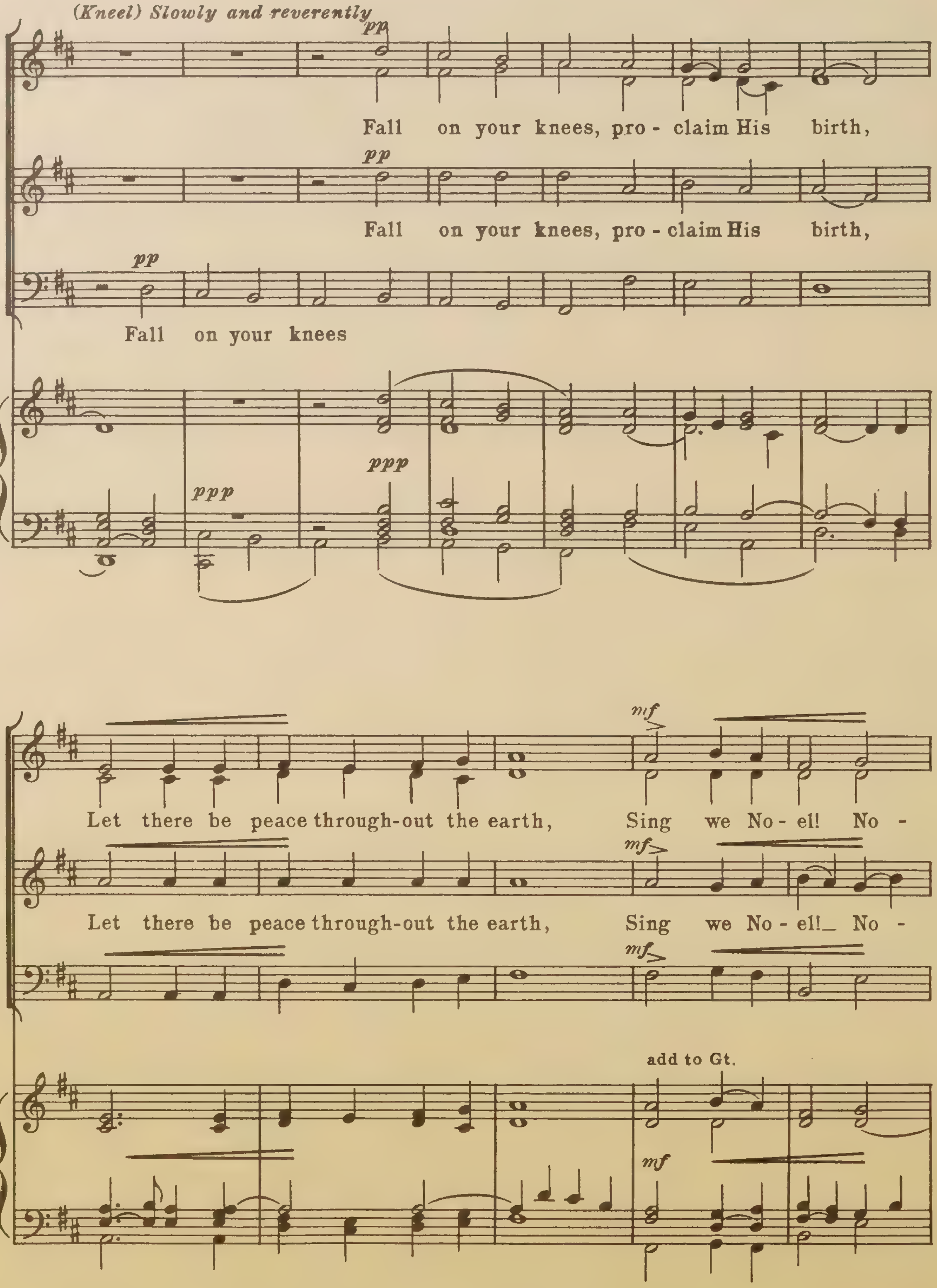

Lento
TENOR
mf
Where is He, born King of the Jews? For we have
BASS
mf
Lento
Sw.
Registration as before
molto legato
Gt.
Ped.
seen His star in the East. Where is He,
f
add 16′ coup.
mf
add Small Diap.
Ped.
born King of the Jews? For we have come to wor - ship Him.
mf
rall. e dim.
p
Claribel only
rall. e dim.
pp

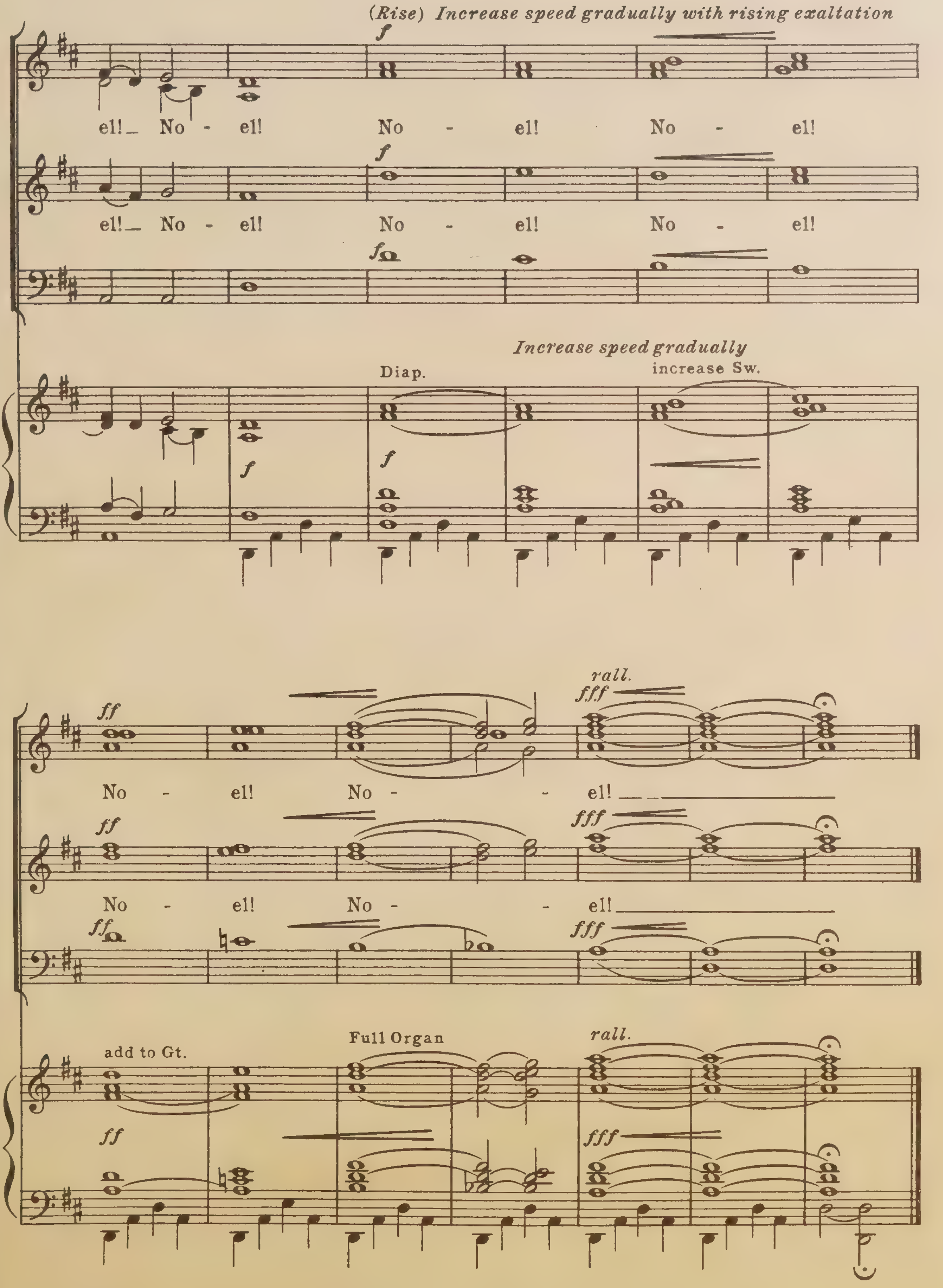

Quicker and brightly
f
Be - hold your Lord! Re - joice! Re - joice! In
f
Be - hold your Lord! Re - joice! Re - joice! In
f
Quicker and brightly
Gt. Flute to Sw. 8′ & 4′ coup.
f
Gt. to Ped.
praise lift up a joy - ful voice! Sing we No - el! No -
ff
praise lift up a joy - ful voice! Sing we No - el! No -
ff
ff
small Diap.
ff


el! No - el! No - el! No - el!
el! No - el! No - el! No - el!
increase Sw.
fff
No - el! No - el!
rall.
large Diap.

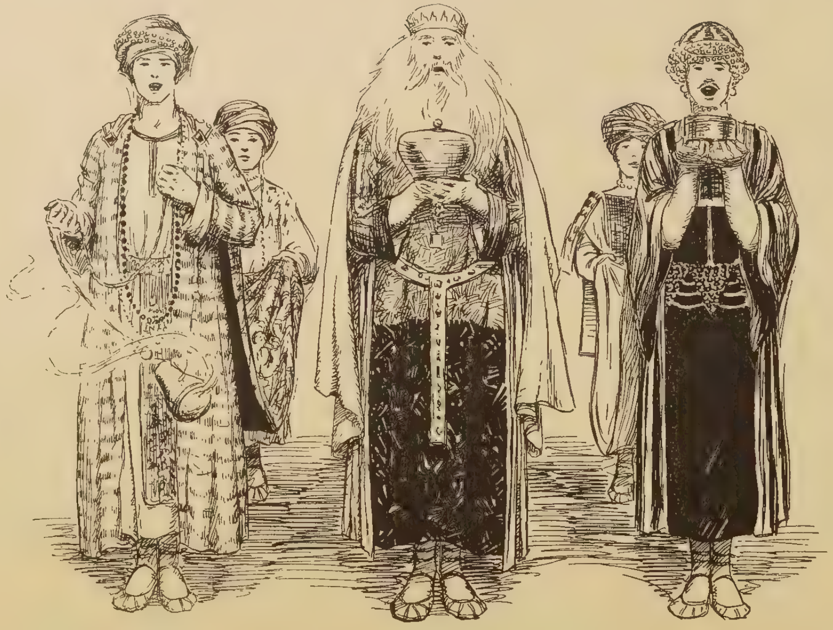

Slower, and with a broad, joyful movement
ff
At last the long and hope - ful search is done; A -
ff
At last the long and hope - ful search is done; A -
ff
Slower, and with a broad, joyful movement
ff Full Organ
far from dis - tant lands we come,
far from dis - tant lands we come,


Moved by great ti - dings of a new-born King;
Moved by great ti - dings of a new-born King;
f
rall.
Cost - ly the gifts to Him we bring.
mf
reduce Gt.to Sw. coup. only


(Kneel) Slowly and reverently
pp
Fall on your knees, pro - claim His birth,
pp
Fall on your knees, pro - claim His birth,
pp
Fall on your knees
ppp
ppp
Let there be peace through-out the earth, Sing we No - el! No -
mf
Let there be peace through-out the earth, Sing we No - el! No -
mf
mf
add to Gt.
mf

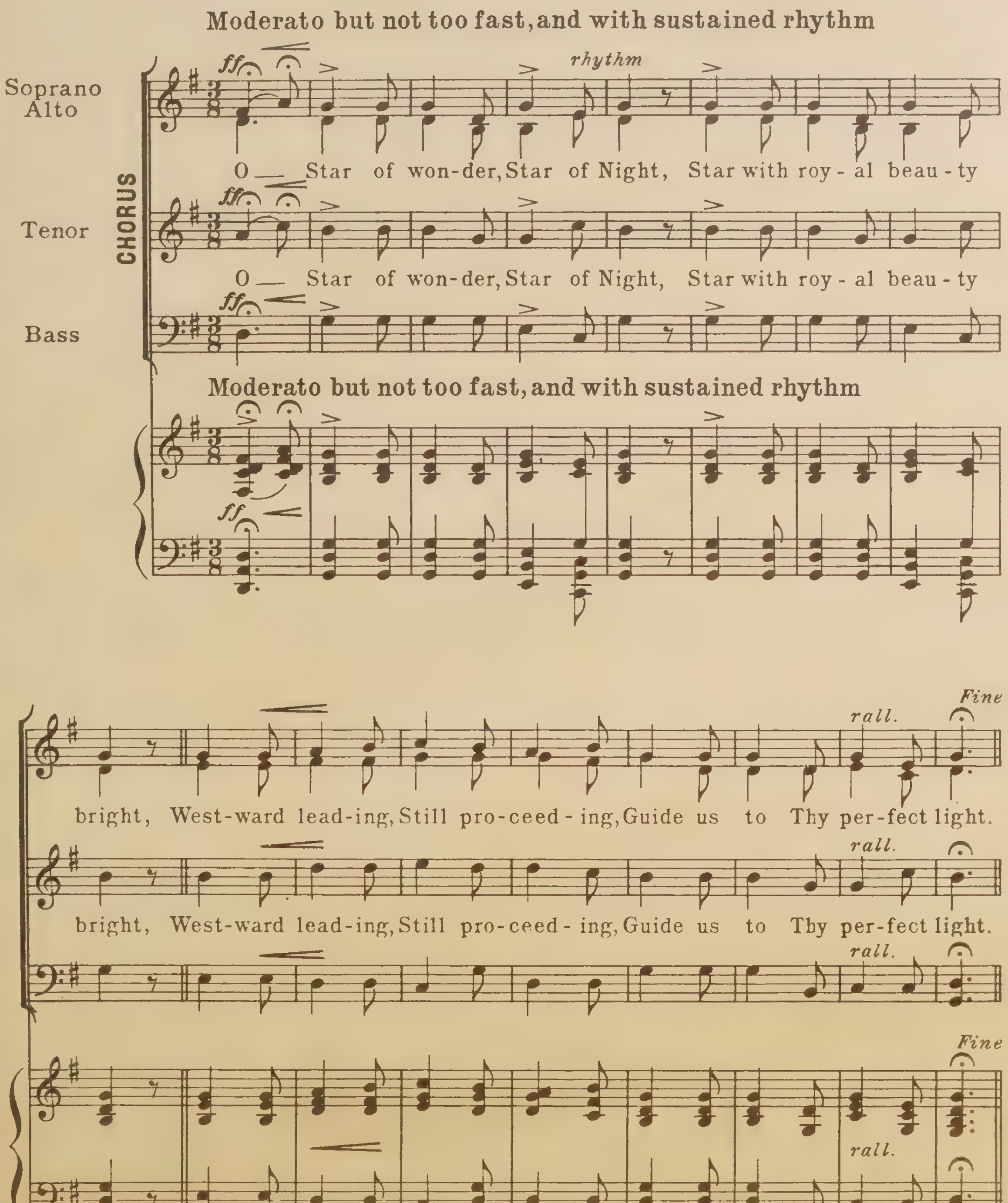

(Rise) Increase speed gradually with rising exaltation
f
el! No - el! No - el! No - el!
f
el! No - el! No - el! No - el!
f
Increase speed gradually
Diap.
increase Sw.
f
f
ff
No - el! No - el!
ff
No - el! No - el!
ff
rall.
fff
fff
fff
add to Gt.
Full Organ
rall.
ff
fff

WE Three Kings of Orient Are." After the singing of the chorus by all performers, and during the playing by the orchestra of the brief introduction, the *Kings* move slowly forward to the rhythm of the music; then they sing the first verse together and move back to original positions during the next chorus, Melchior then moves to front of Dais in step to the music of the interlude, sings his solo and returns to position as chorus is being sung. *Caspar* and *Balthazar* similarly advance, sing, and retire; and during the last interlude all three again advance to sing the final verse, retiring again at commencement of final chorus.

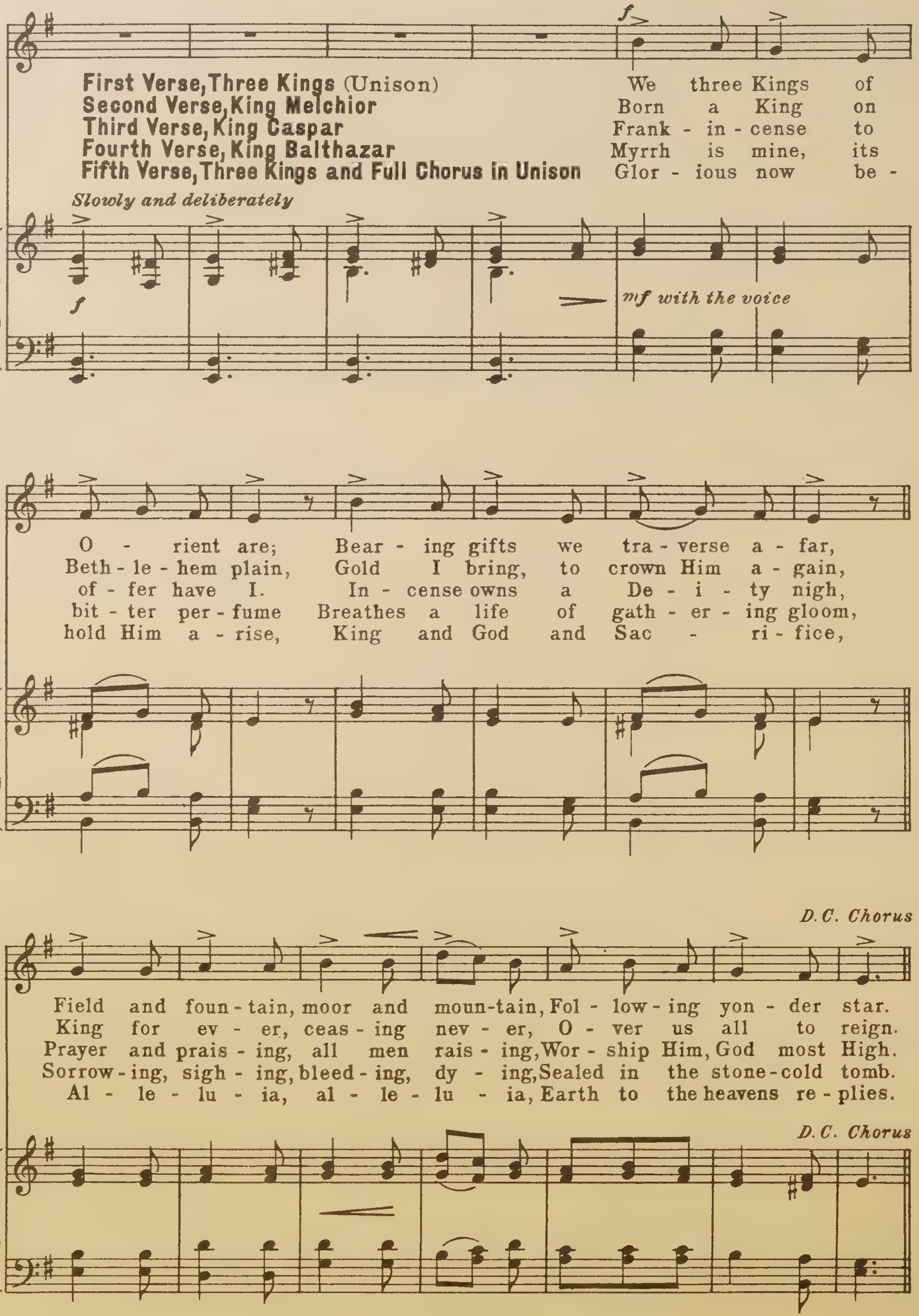


We Three Kings of Orient are

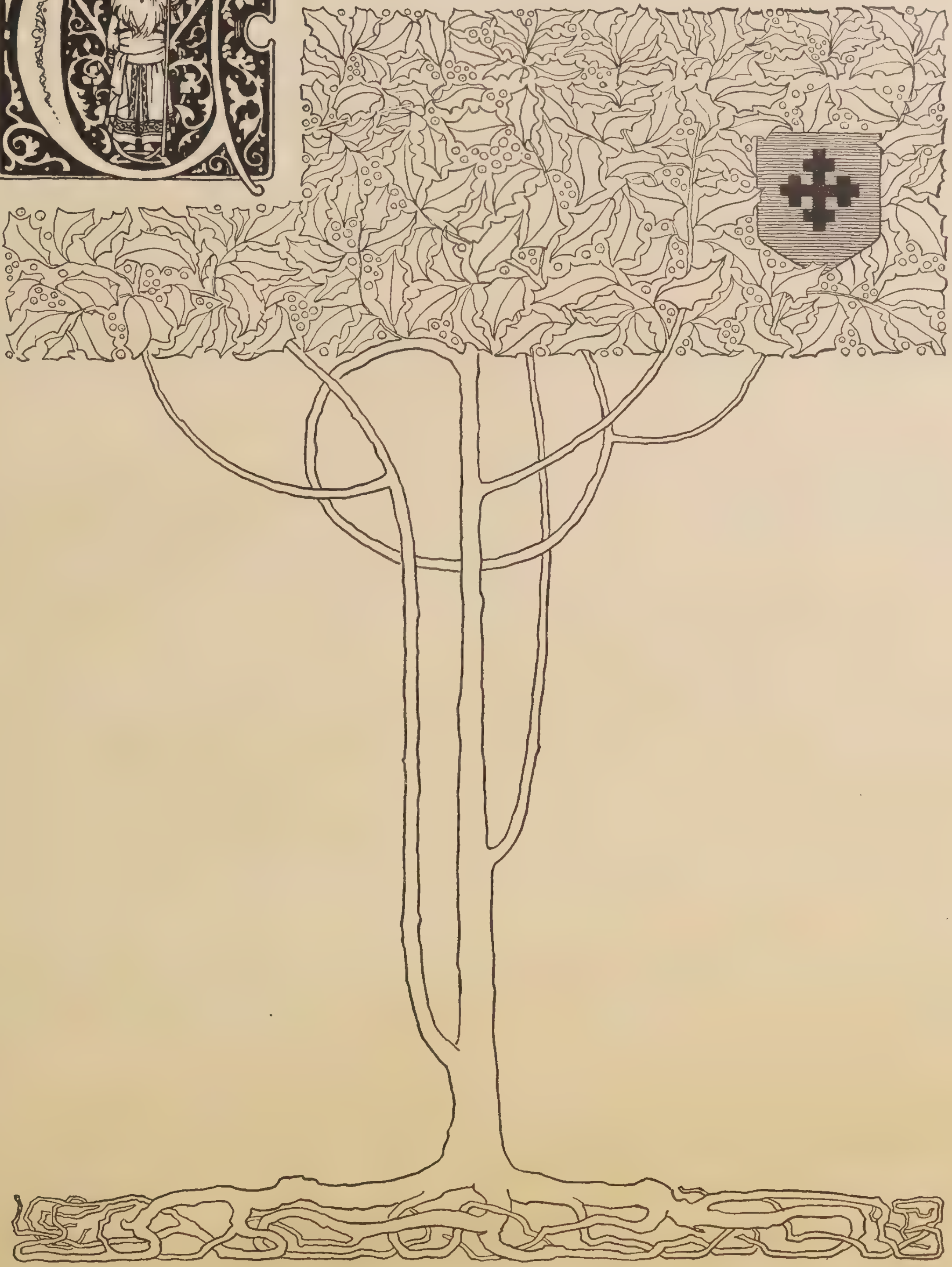
Music Composed by
John H. Hopkins
Arranged by Frank Butcher


Moderato but not too fast, and with sustained rhythm
Soprano
Alto
Tenor
Bass
CHORUS
ff
rhythm
O — Star of won-der, Star of Night, Star with roy-al beau-ty
O — Star of won-der, Star of Night, Star with roy-al beau-ty
Moderato but not too fast, and with sustained rhythm
ff
bright, West-ward lead-ing, Still pro-ceed-ing, Guide us to Thy per-fect light.
bright, West-ward lead-ing, Still pro-ceed-ing, Guide us to Thy per-fect light.
rall.
Fine

Copyright, 1930, by Frank Butcher


First Verse, Three Kings (Unison)
Second Verse, King Melchior
Third Verse, King Caspar
Fourth Verse, King Balthazar
Fifth Verse, Three Kings and Full Chorus in Unison
Slowly and deliberately
f
mf with the voice
We three Kings of O - rient are; Bear - ing gifts we tra - verse a - far,
Born a King on Beth - le - hem plain, Gold I bring, to crown Him a - gain,
Frank - in - cense to of - fer have I. In - cense owns a De - i - ty nigh,
Myrrh is mine, its bit - ter per - fume Breathes a life of gath - er - ing gloom,
Glor - ious now be - hold Him a - rise, King and God and Sac - ri - fice,
Field and foun - tain, moor and moun - tain, Fol - low - ing yon - der star.
King for ev - er, ceas - ing nev - er, O - ver us all to reign.
Prayer and prais - ing, all men rais - ing, Wor - ship Him, God most High.
Sorrow - ing, sigh - ing, bleed - ing, dy - ing, Sealed in the stone - cold tomb.
Al - le - lu - ia, al - le - lu - ia, Earth to the heavens re - plies.
D.C. Chorus
D.C. Chorus

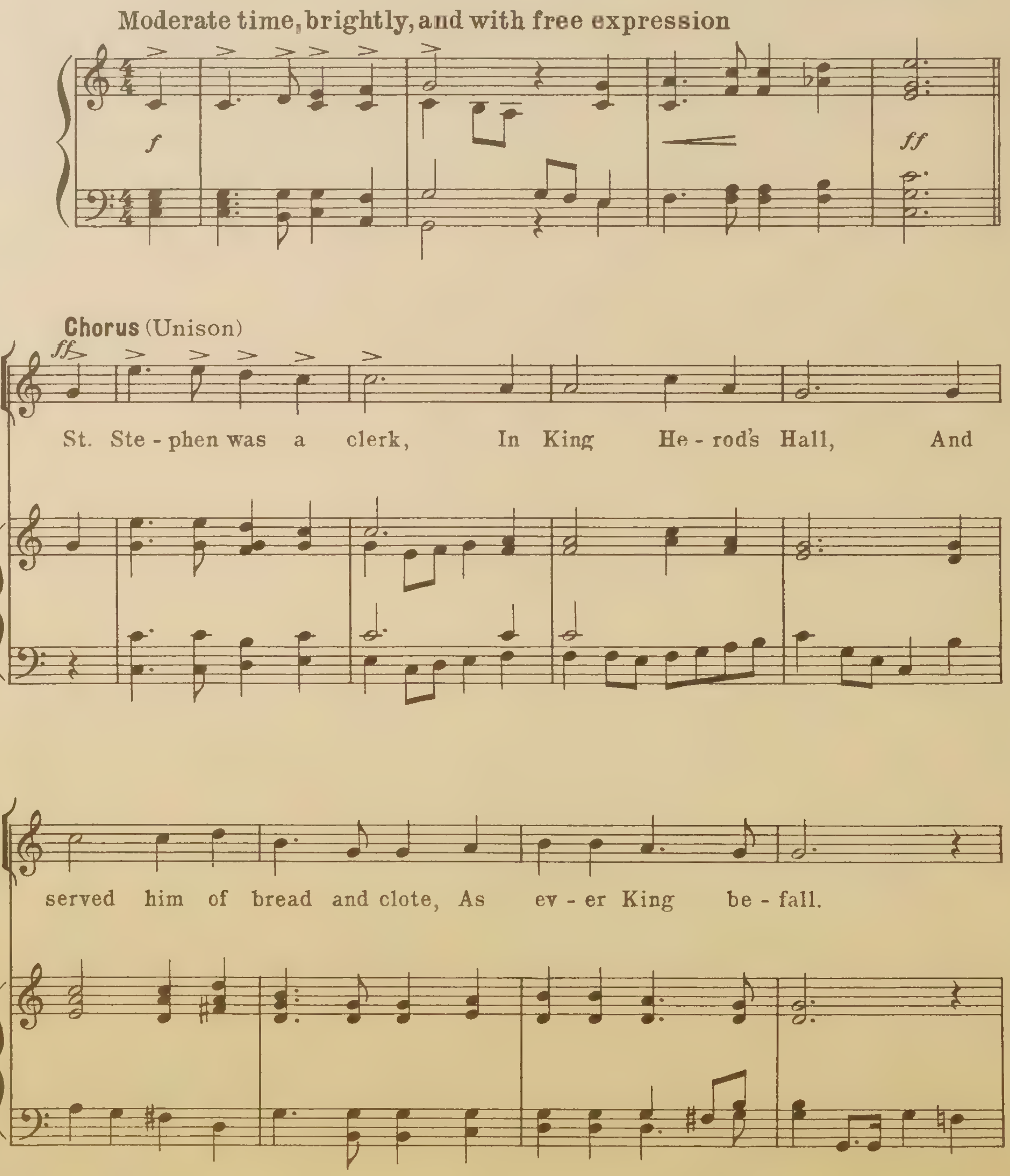
CAROL for St. Stephen's Day.''



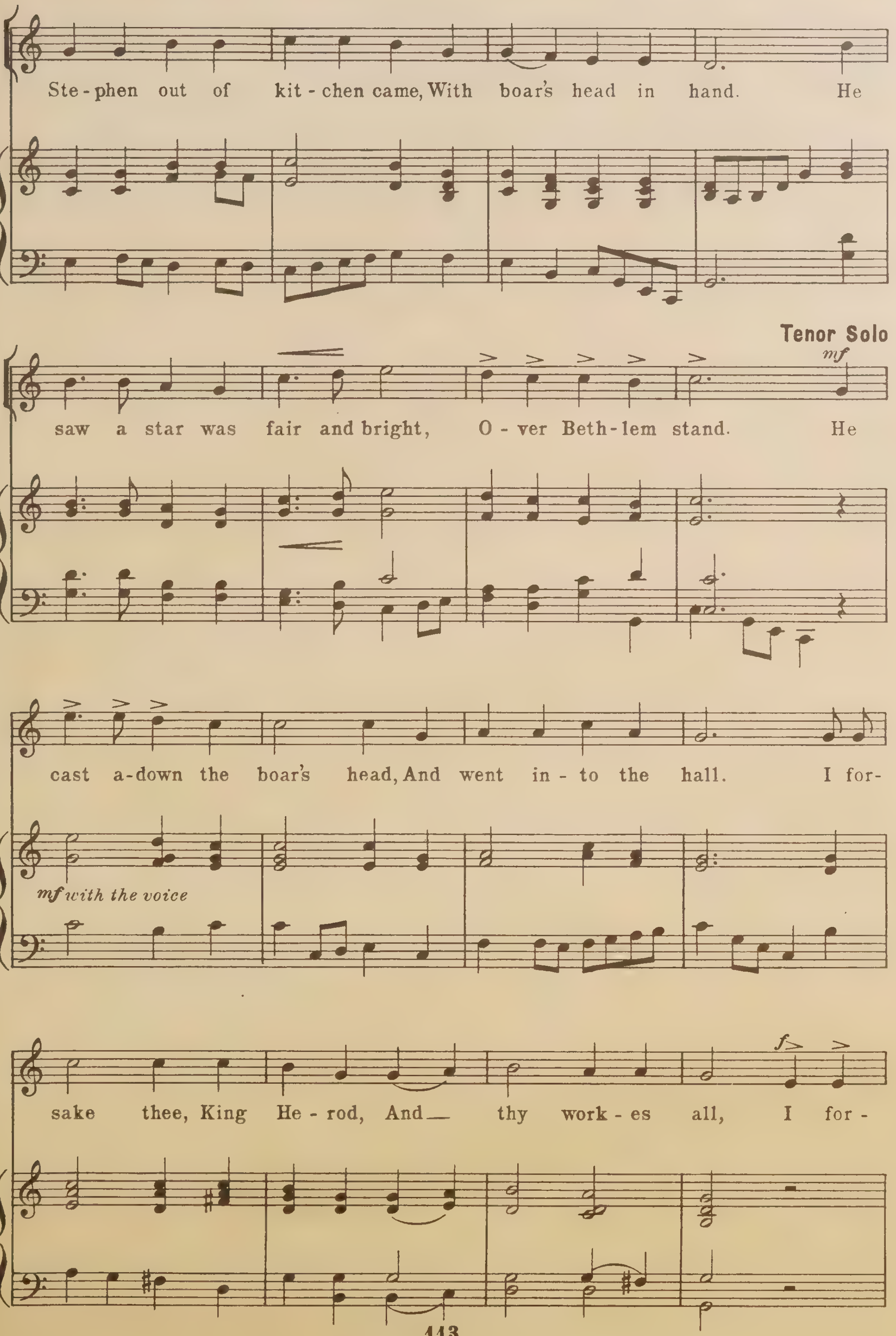
St. Stephen's Day

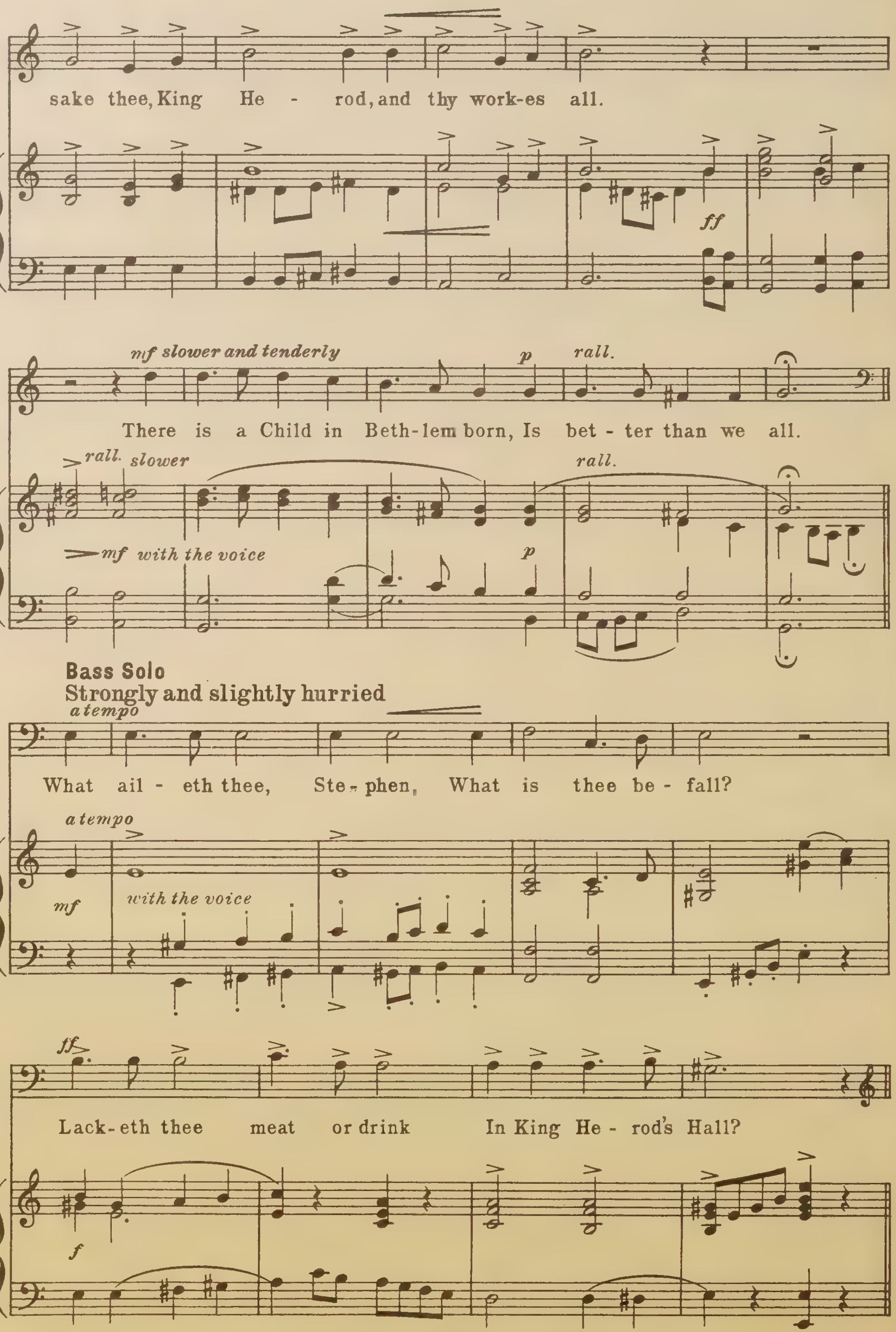
Music arranged by
Frank Butcher
from "Carols or Operettas" by
Dr. Nathan B. Warren

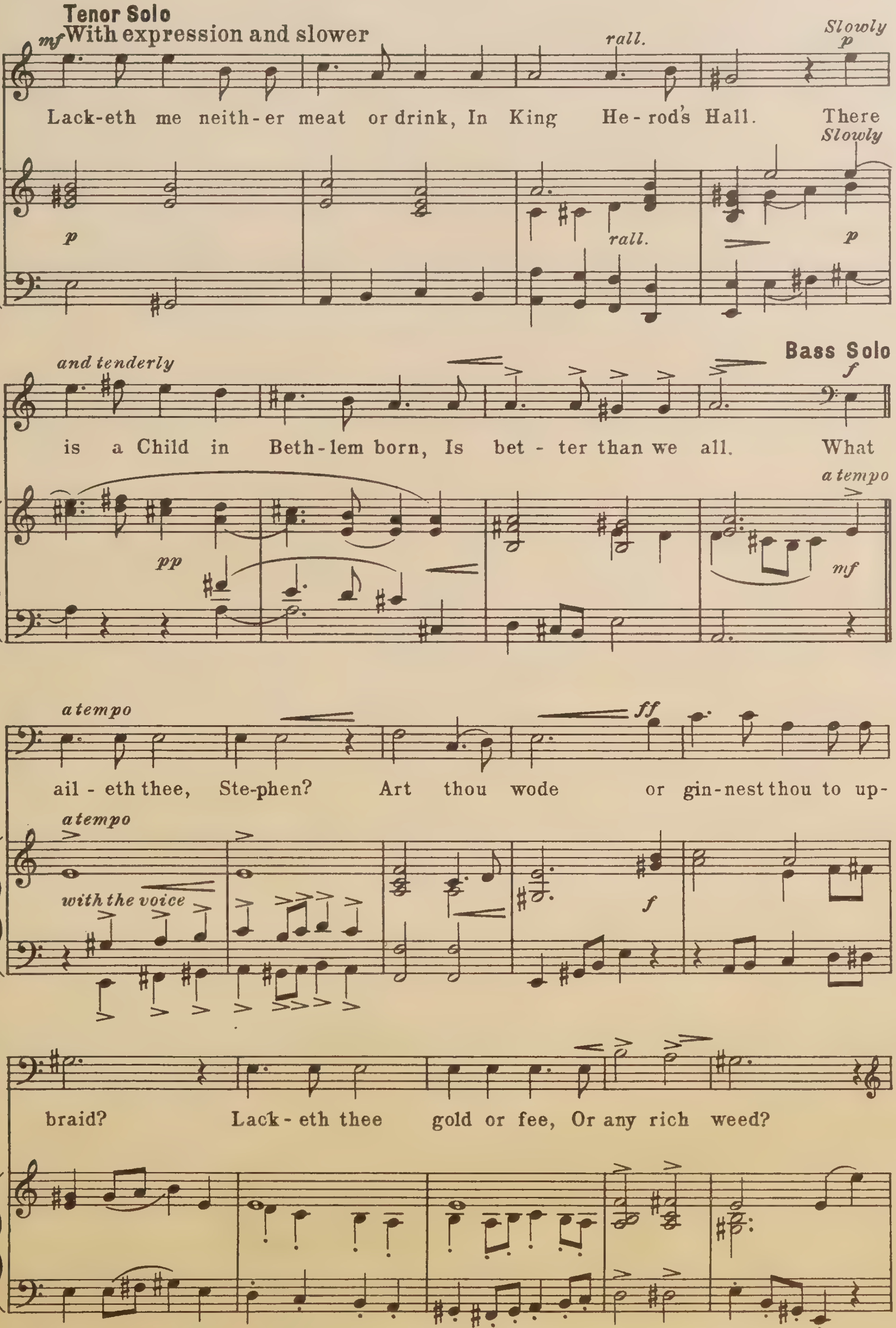
Words from a Carol of the 15th Century

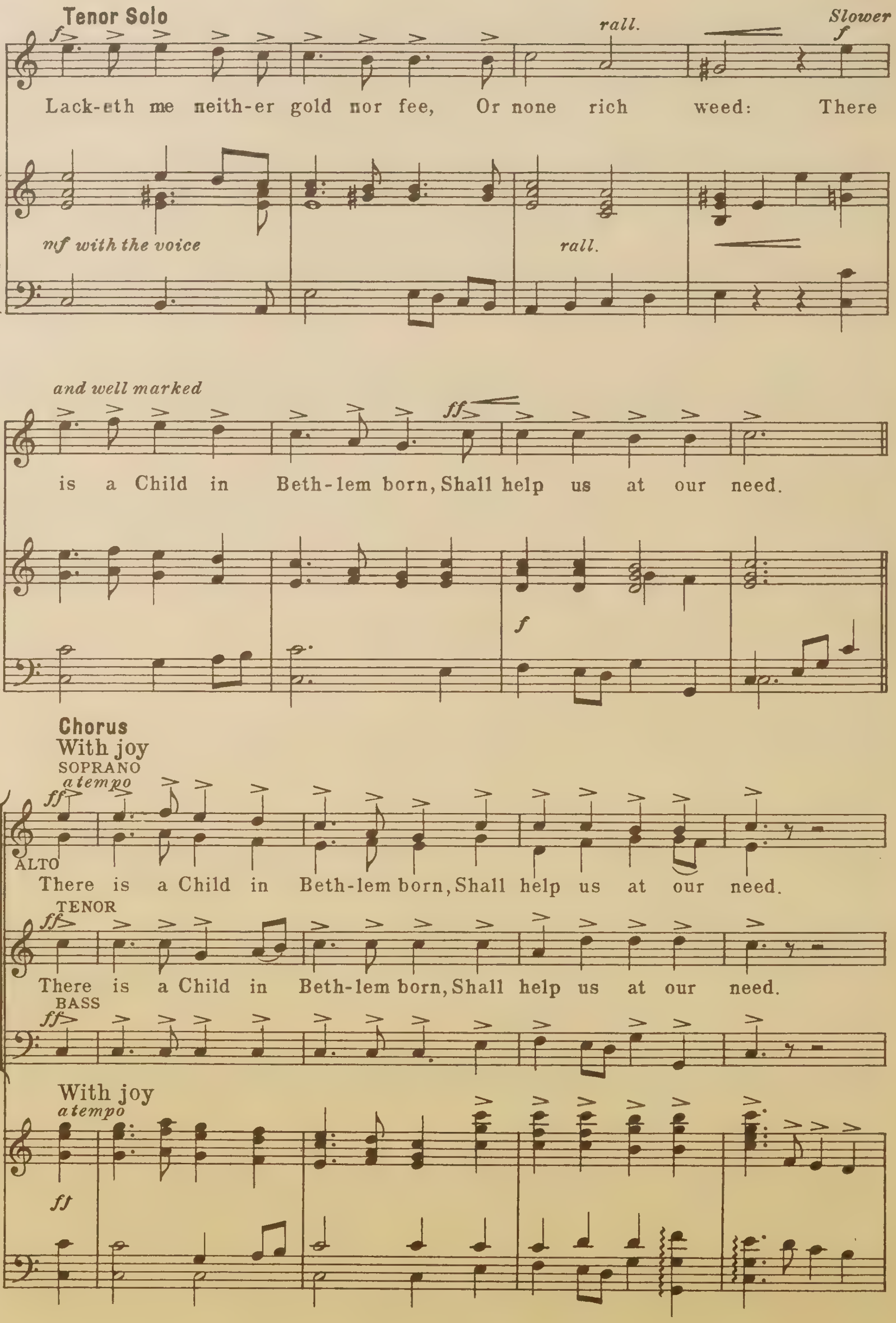

Moderate time, brightly, and with free expression
f
ff
Chorus (Unison)
ff
St. Ste - phen was a clerk, In King He - rod's Hall, And
served him of bread and clote, As ev - er King be - fall.

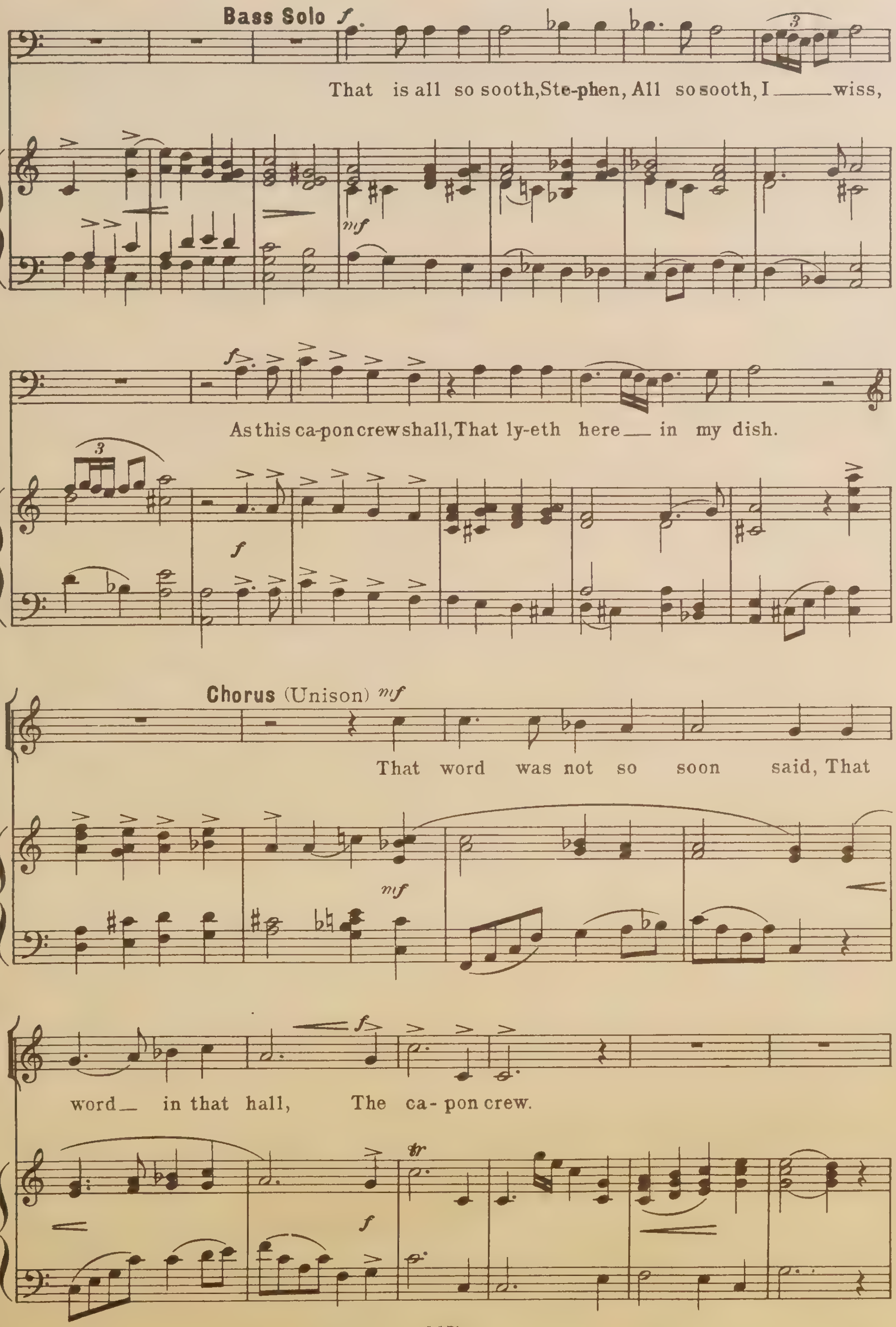
Copyright, 1930, by Frank Butcher


Ste - phen out of kit - chen came, With boar's head in hand. He
Tenor Solo
mf
saw a star was fair and bright, O - ver Beth - lem stand. He
cast a - down the boar's head, And went in - to the hall. I for -
mf with the voice
sake thee, King He - rod, And — thy work - es all, I for -
f


sake thee, King He - rod, and thy work-es all.
ff
mf slower and tenderly
p
rall.
There is a Child in Beth-lem born, Is bet - ter than we all.
rall. slower
mf with the voice
p
rall.
Bass Solo
Strongly and slightly hurried
a tempo
What ail - eth thee, Ste - phen, What is thee be - fall?
a tempo
mf
with the voice
ff
Lack-eth thee meat or drink In King He - rod's Hall?
f

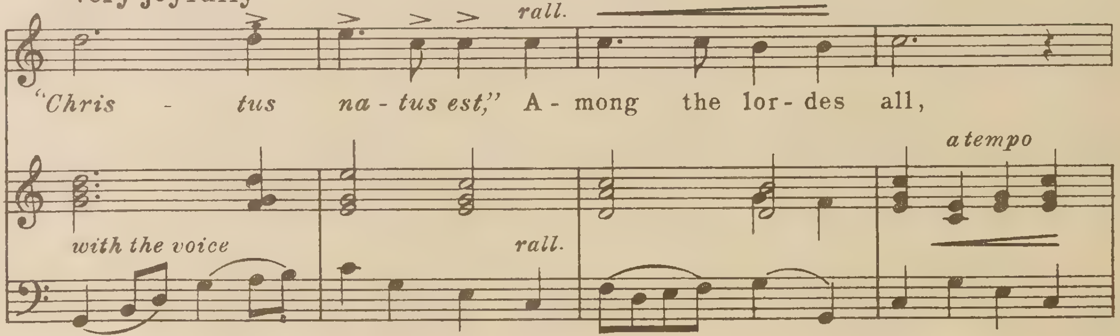

Tenor Solo
With expression and slower
mf
Lack-eth me neith-er meat or drink, In King He-rod's Hall. There
rall.
Slowly
p
p
rall.
Slowly
p
and tenderly
is a Child in Beth-lem born, Is bet-ter than we all. What
Bass Solo
f
pp
a tempo
mf
a tempo
ail-eth thee, Ste-phen? Art thou wode or gin-nest thou to up-
ff
a tempo
with the voice
f
braid? Lack-eth thee gold or fee, Or any rich weed?


Tenor Solo
f
rall.
Slower
f
Lack-eth me neith-er gold nor fee, Or none rich weed: There
mf with the voice
rall.
and well marked
ff
is a Child in Beth-lem born, Shall help us at our need.
f
Chorus
With joy
SOPRANO
a tempo
ff
ALTO
There is a Child in Beth-lem born, Shall help us at our need.
TENOR
ff
There is a Child in Beth-lem born, Shall help us at our need.
BASS
ff
With joy
a tempo
ff


Bass Solo f
That is all so sooth, Ste-phen, All so sooth, I — wiss,
mf
As this ca-pon crew shall, That ly-eth here — in my dish.
f
Chorus (Unison) mf
That word was not so soon said, That
mf
word — in that hall, The ca-pon crew.
f
tr

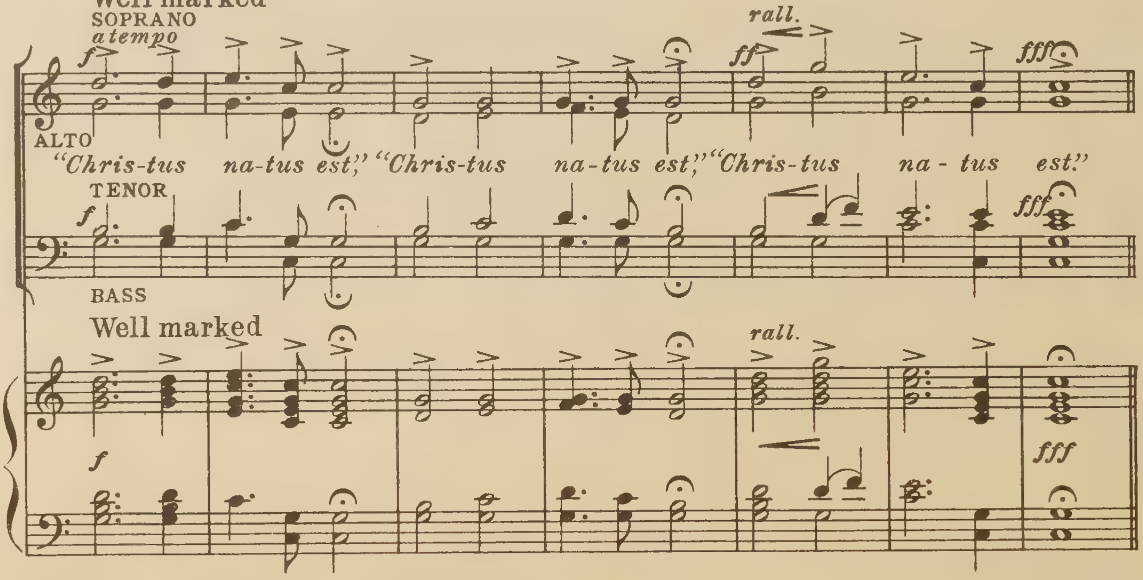
Soprano Solo

Very joyfully


rall.
"Chris - tus na - tus est," A - mong the lor - des all,
a tempo
with the voice
rall.

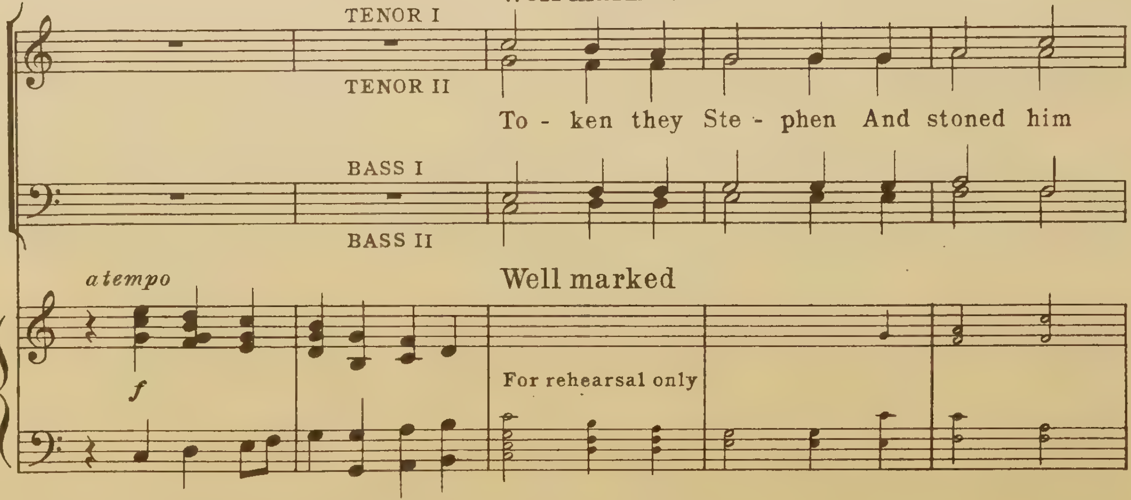
Chorus

Well marked

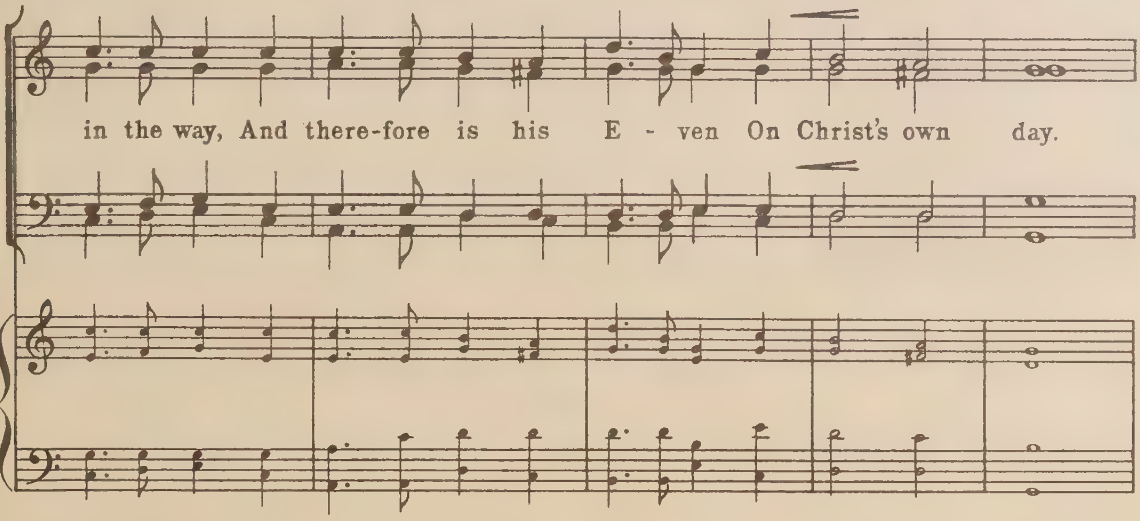

SOPRANO
a tempo
f
rall.
ff
fff
ALTO
"Chris-tus na-tus est," "Chris-tus na-tus est," "Chris-tus na - tus est."
TENOR
f
fff
BASS
Well marked
rall.
f
fff

✱ **Chorus** (Men only)

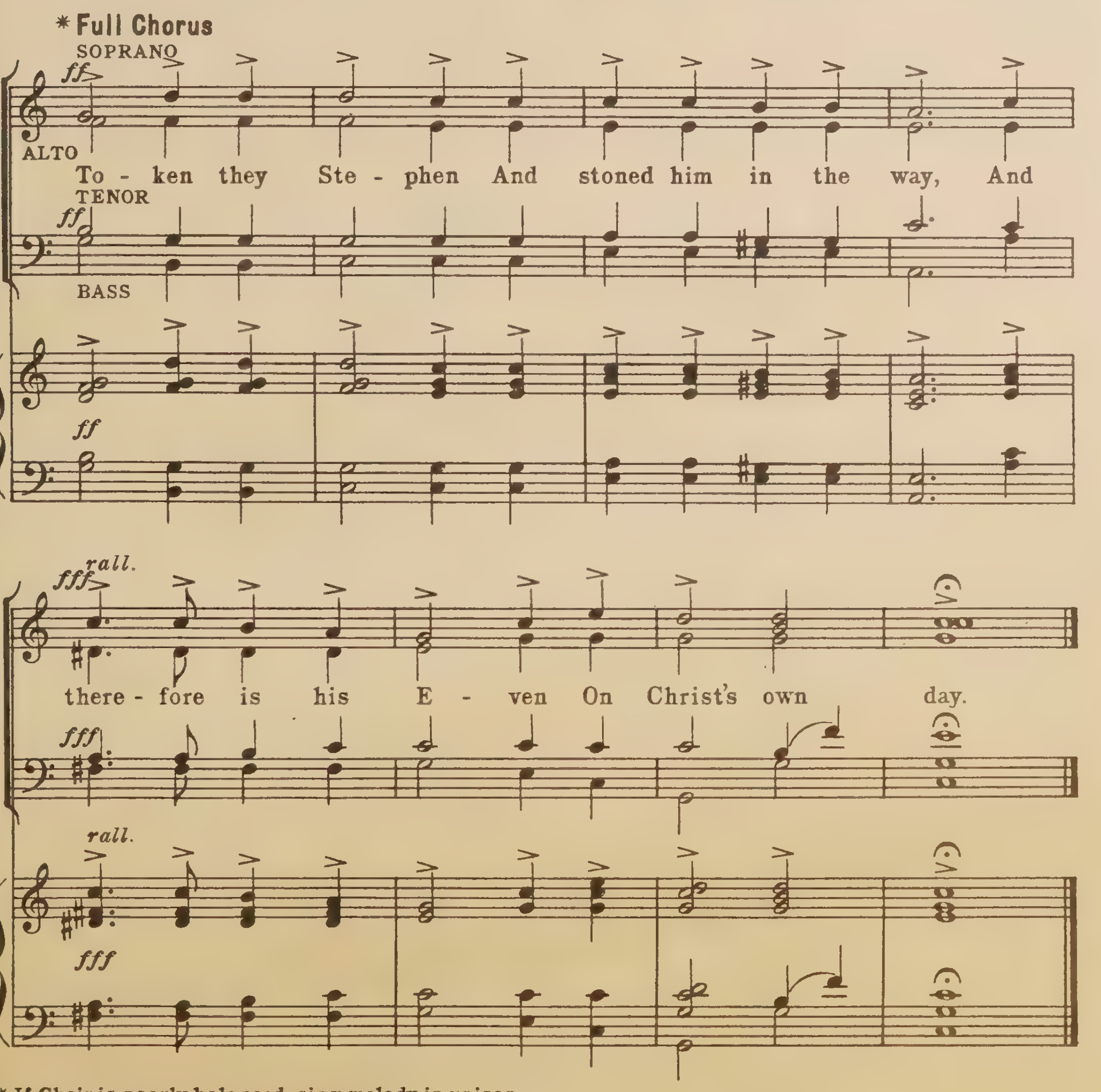
Well marked


TENOR I
TENOR II
To - ken they Ste - phen And stoned him
BASS I
BASS II
a tempo
f
Well marked
For rehearsal only

✱ If Choir is poorly balanced, sing melody in unison.


in the way, And there-fore is his E - ven On Christ's own day.

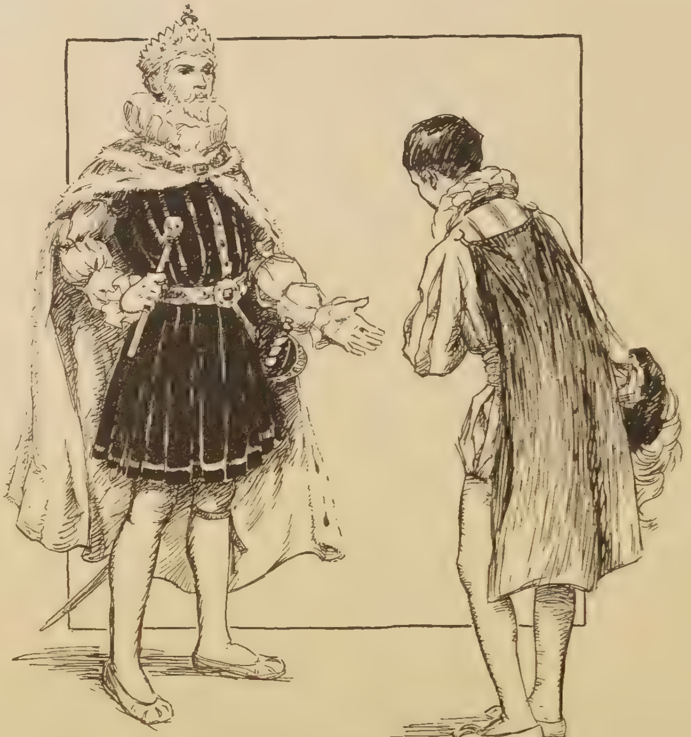
*** Full Chorus**


SOPRANO
ff
ALTO
To - ken they Ste - phen And stoned him in the way, And
TENOR
ff
BASS
ff
rall.
fff
there - fore is his E - ven On Christ's own day.
fff
rall.
fff

---

* If Choir is poorly balanced, sing melody in unison.

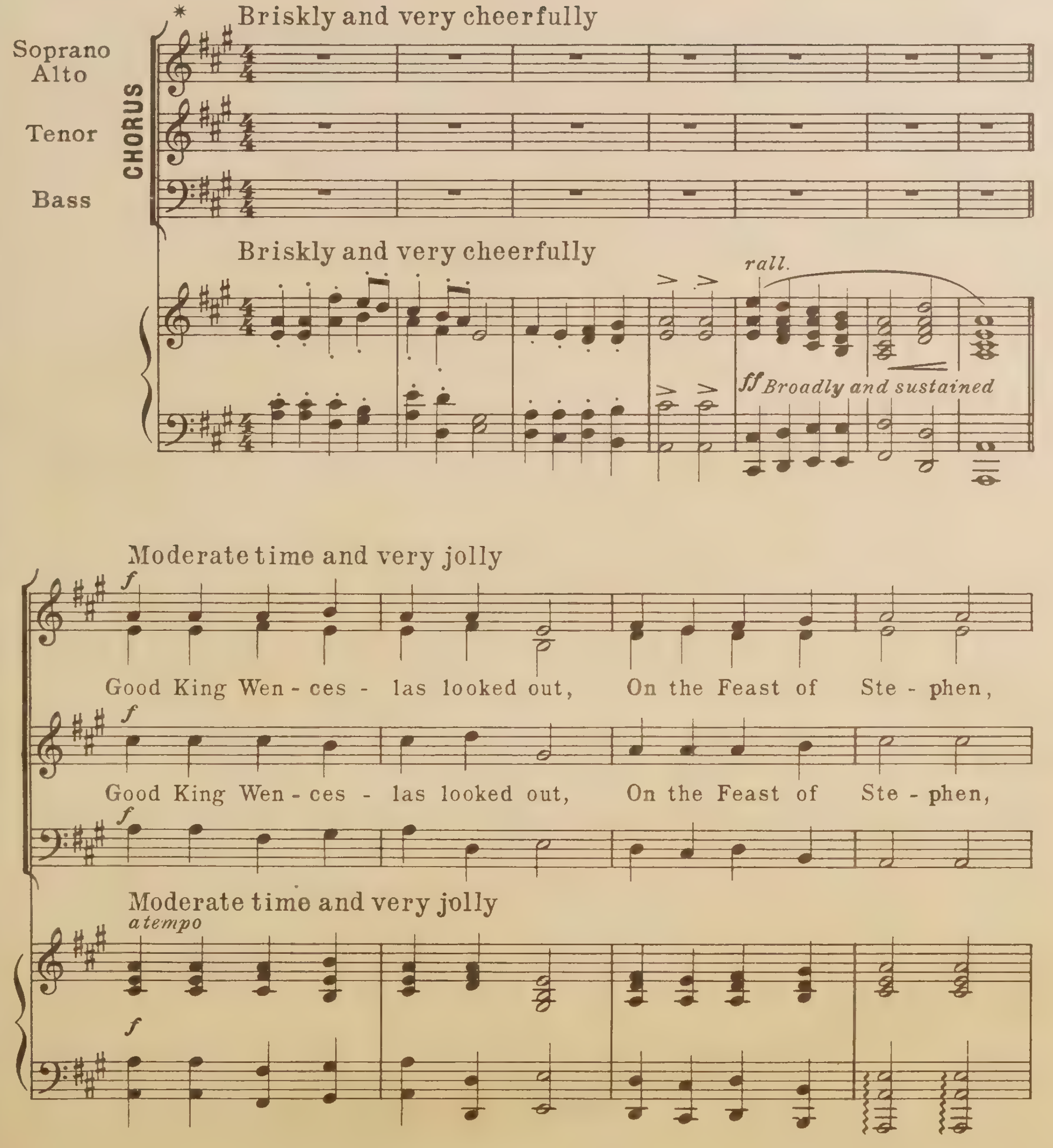
GOOD King Wenceslas." Introduction by orchestra, followed by singing, by all performers, of first verse. *King Wenceslas* moves from position to right centre during last four lines, turns slightly and beckons to his *Page* upon the opening words of the second verse, "Hither, Page, and stand by me," sung by himself. Action and gestures of King and Page in the following dialogue are sufficiently indicated by the text. Commencing at the words "Mark my footsteps," King and Page, King leading, move slowly across Dais to their original positions.



Good King Wenceslas

Words Old English
Transcribed by
Rev. Dr. Neale

Music Traditional
Helmore's Christmas Carols
Arranged by
Frank Butcher


*
Briskly and very cheerfully
Soprano
Alto
Tenor
Bass
CHORUS
Briskly and very cheerfully
rall.
ff Broadly and sustained
Moderate time and very jolly
f
Good King Wen - ces - las looked out, On the Feast of Ste - phen,
f
Good King Wen - ces - las looked out, On the Feast of Ste - phen,
f
Moderate time and very jolly
a tempo
f

* If Chorus is poorly balanced, sing melody in unison.

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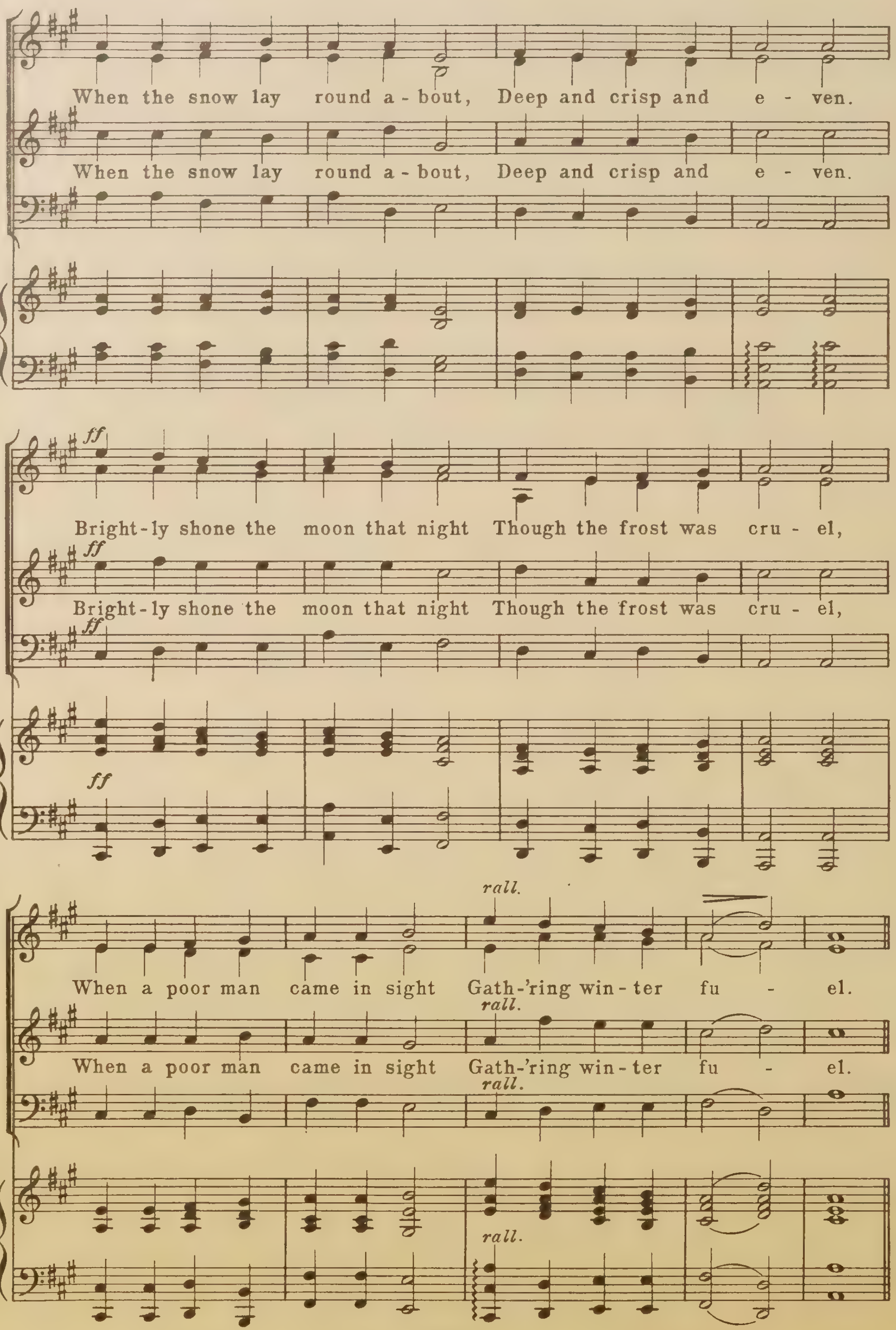
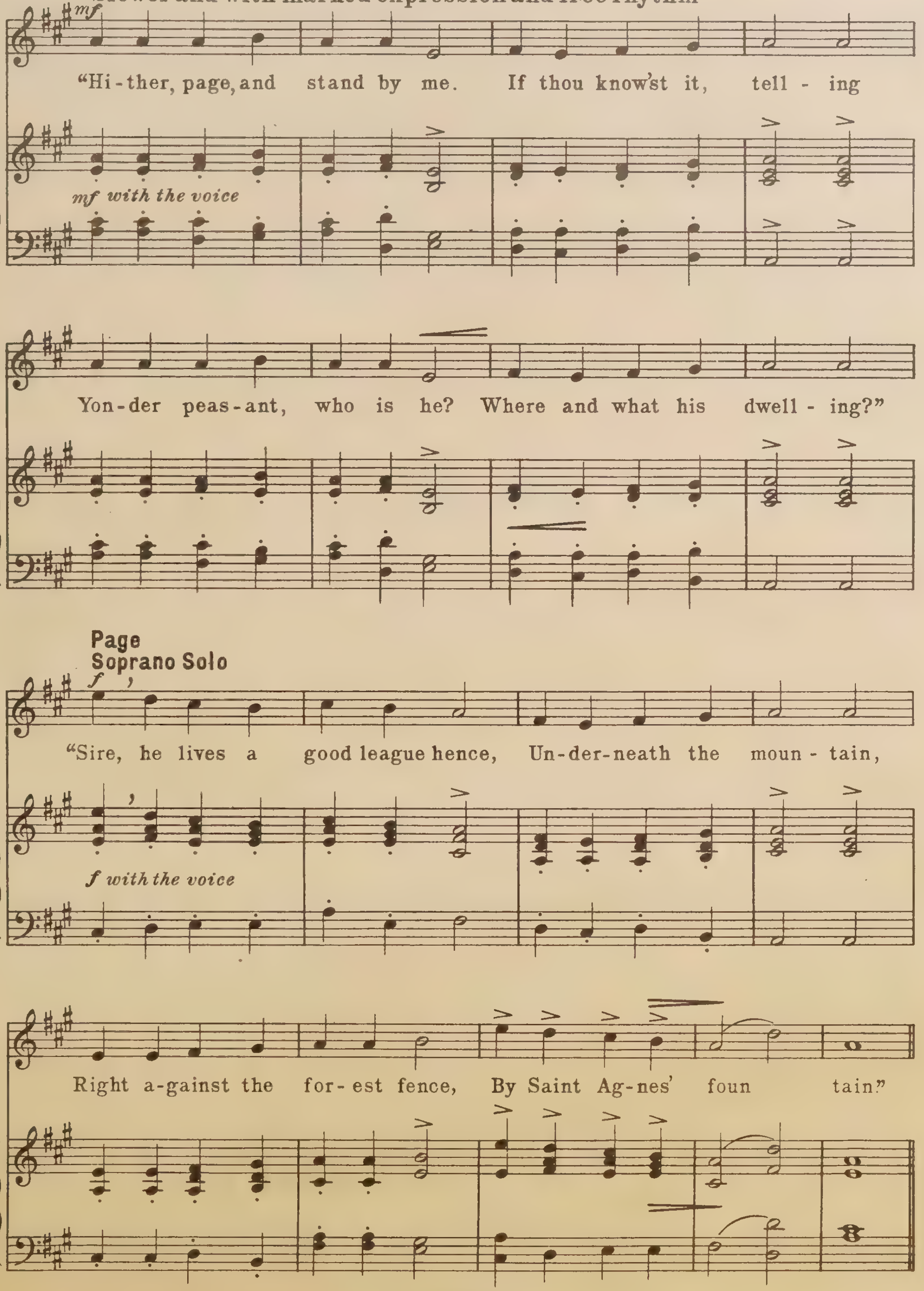
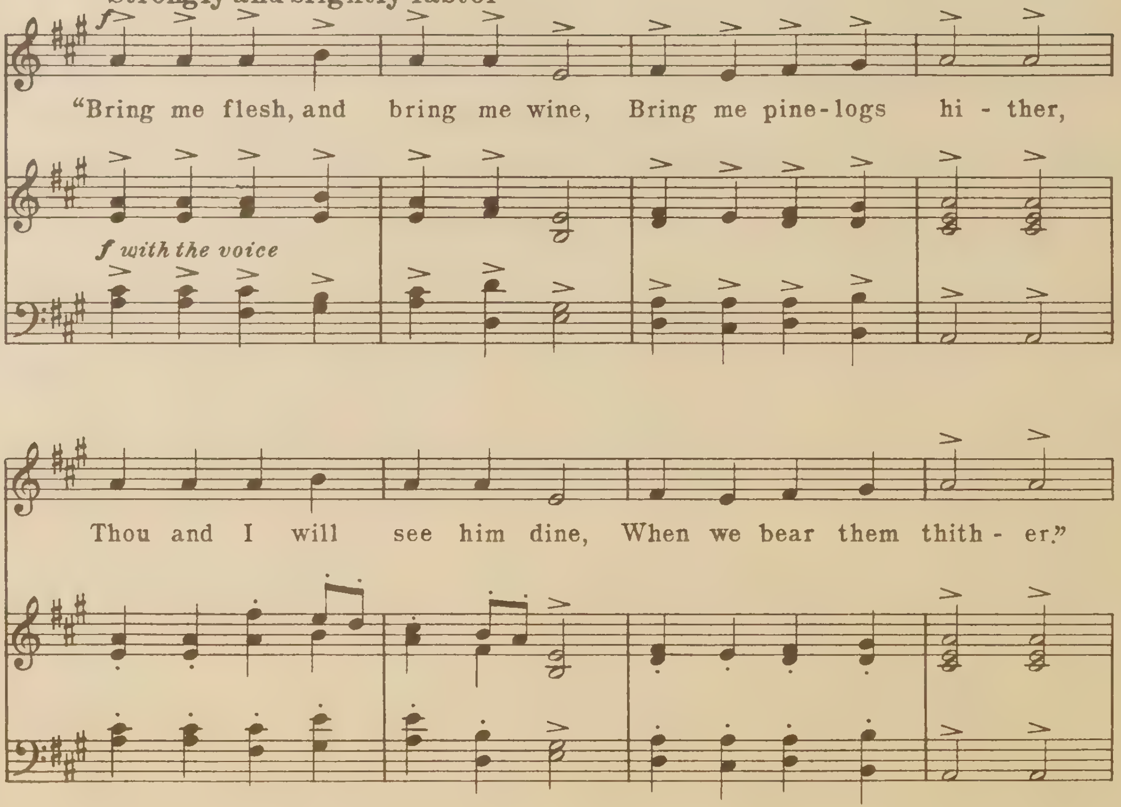

When the snow lay round a-bout, Deep and crisp and e-ven.
When the snow lay round a-bout, Deep and crisp and e-ven.
ff
Bright-ly shone the moon that night Though the frost was cru-el,
ff
Bright-ly shone the moon that night Though the frost was cru-el,
ff
ff
rall.
When a poor man came in sight Gath-'ring win-ter fu-el.
rall.
When a poor man came in sight Gath-'ring win-ter fu-el.
rall.
rall.

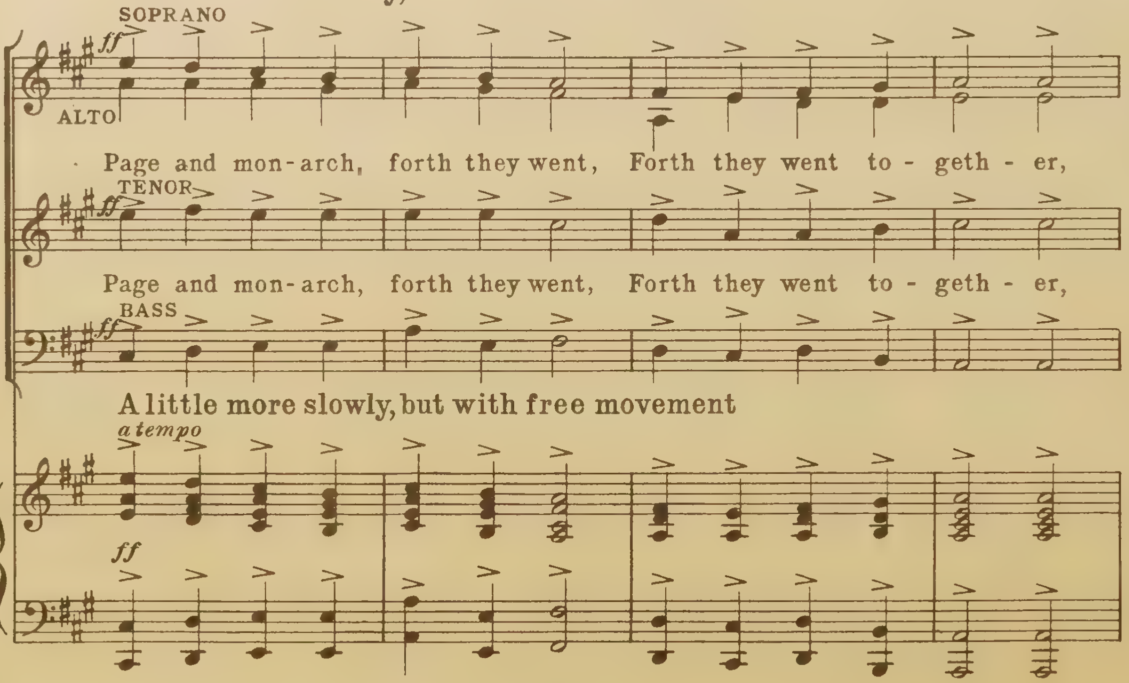
King Wenceslas
Tenor Solo
Slower and with marked expression and free rhythm

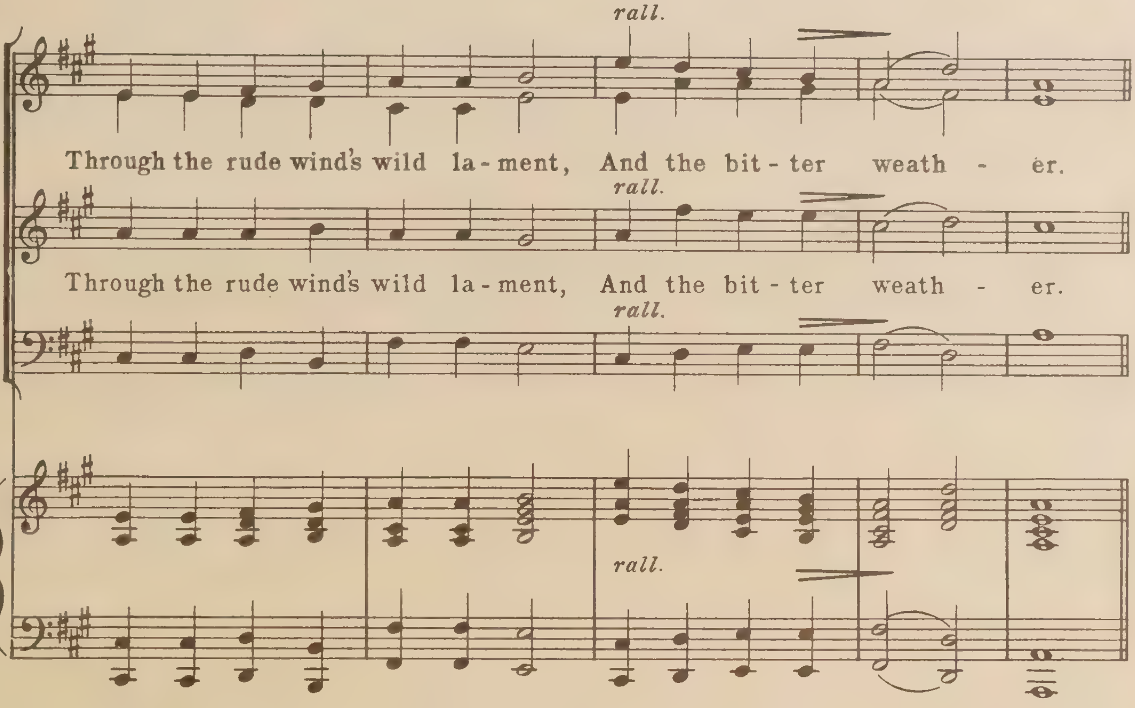

mf
"Hi-ther, page, and stand by me. If thou know'st it, tell - ing
mf with the voice
Yon-der peas-ant, who is he? Where and what his dwell - ing?"
Page
Soprano Solo
f
"Sire, he lives a good league hence, Un-der-neath the moun - tain,
f with the voice
Right a-gainst the for-est fence, By Saint Ag-nes' foun tain."

King Wenceslas
Tenor Solo
Strongly and slightly faster

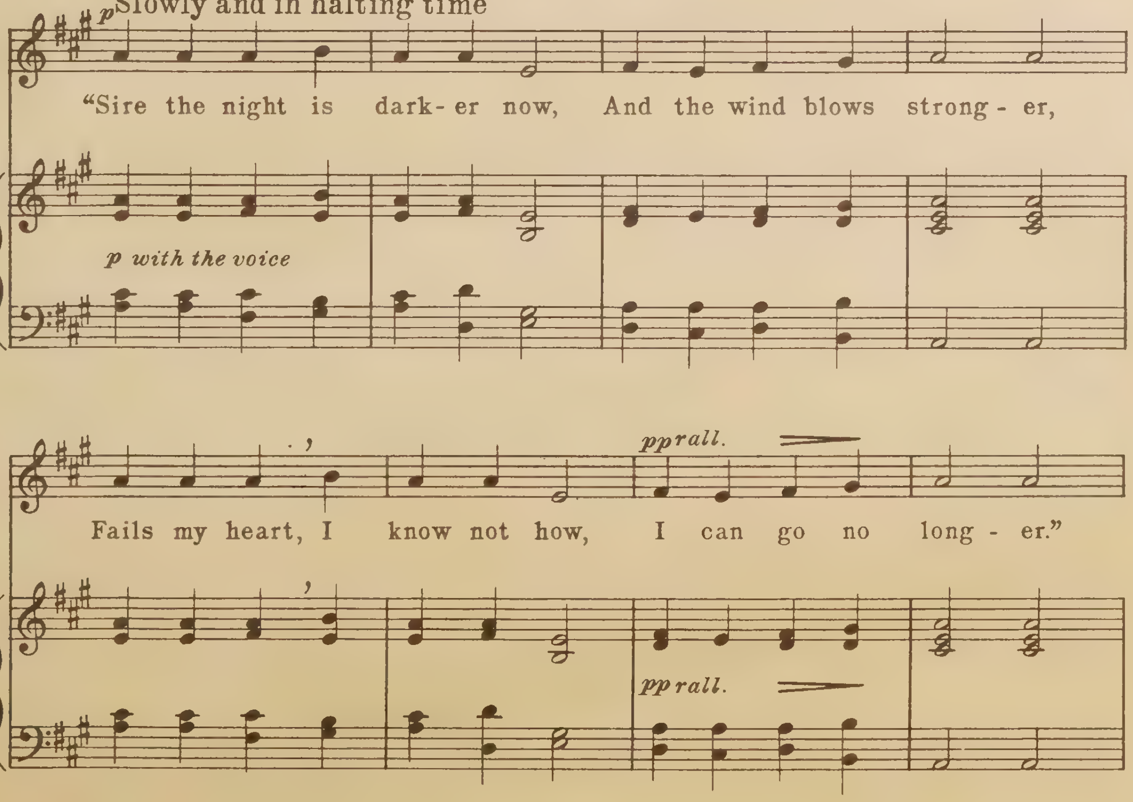

f
"Bring me flesh, and bring me wine, Bring me pine-logs hi - ther,
f with the voice
Thou and I will see him dine, When we bear them thith - er."

Chorus
A little more slowly, but with free movement


SOPRANO
ALTO
ff
Page and mon-arch, forth they went, Forth they went to - geth - er,
TENOR
ff
Page and mon-arch, forth they went, Forth they went to - geth - er,
BASS
ff
A little more slowly, but with free movement
a tempo
ff


rall.
Through the rude wind's wild la - ment, And the bit - ter weath - er.
rall.
Through the rude wind's wild la - ment, And the bit - ter weath - er.
rall.
rall.

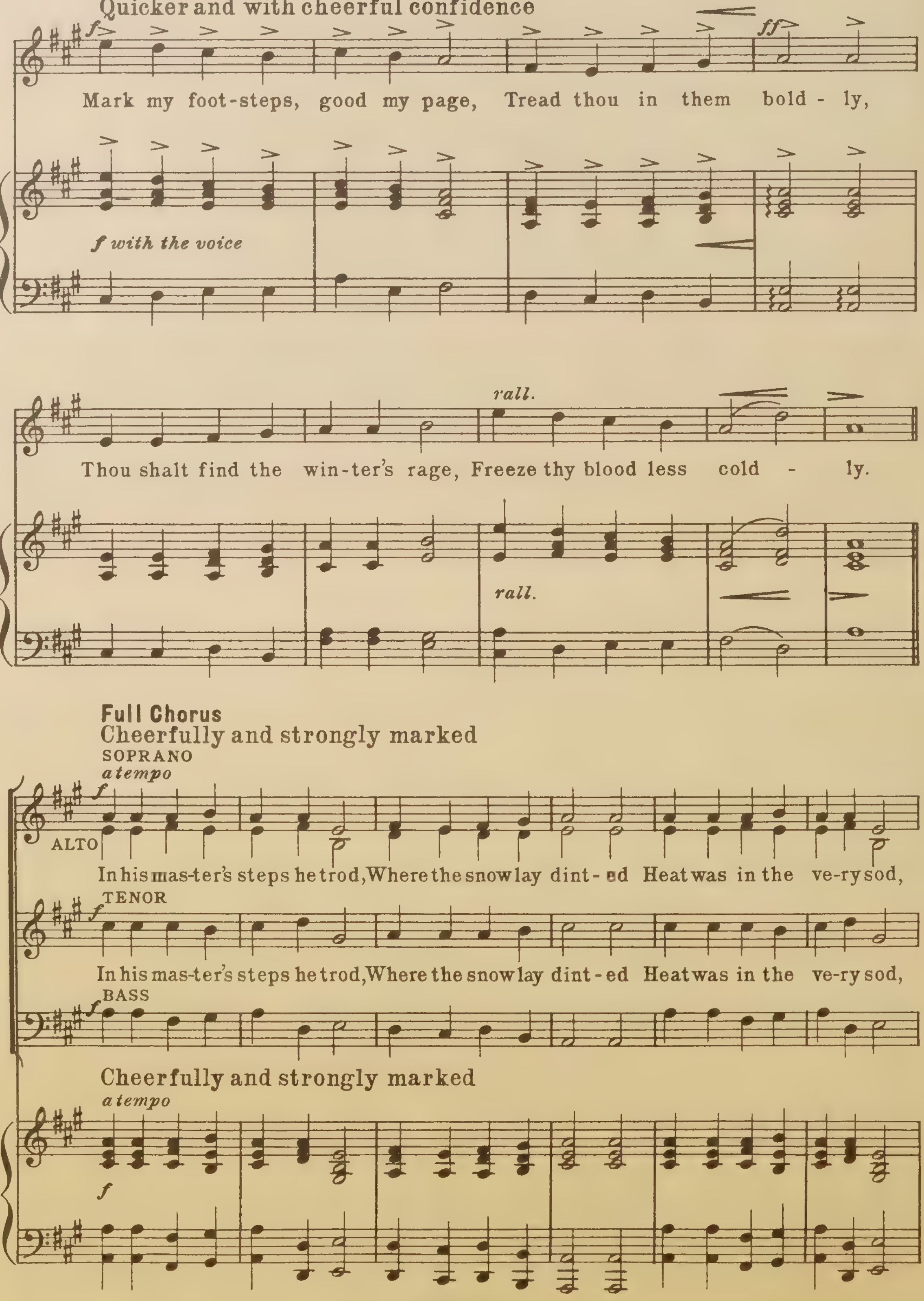
Page
Soprano Solo
Slowly and in halting time

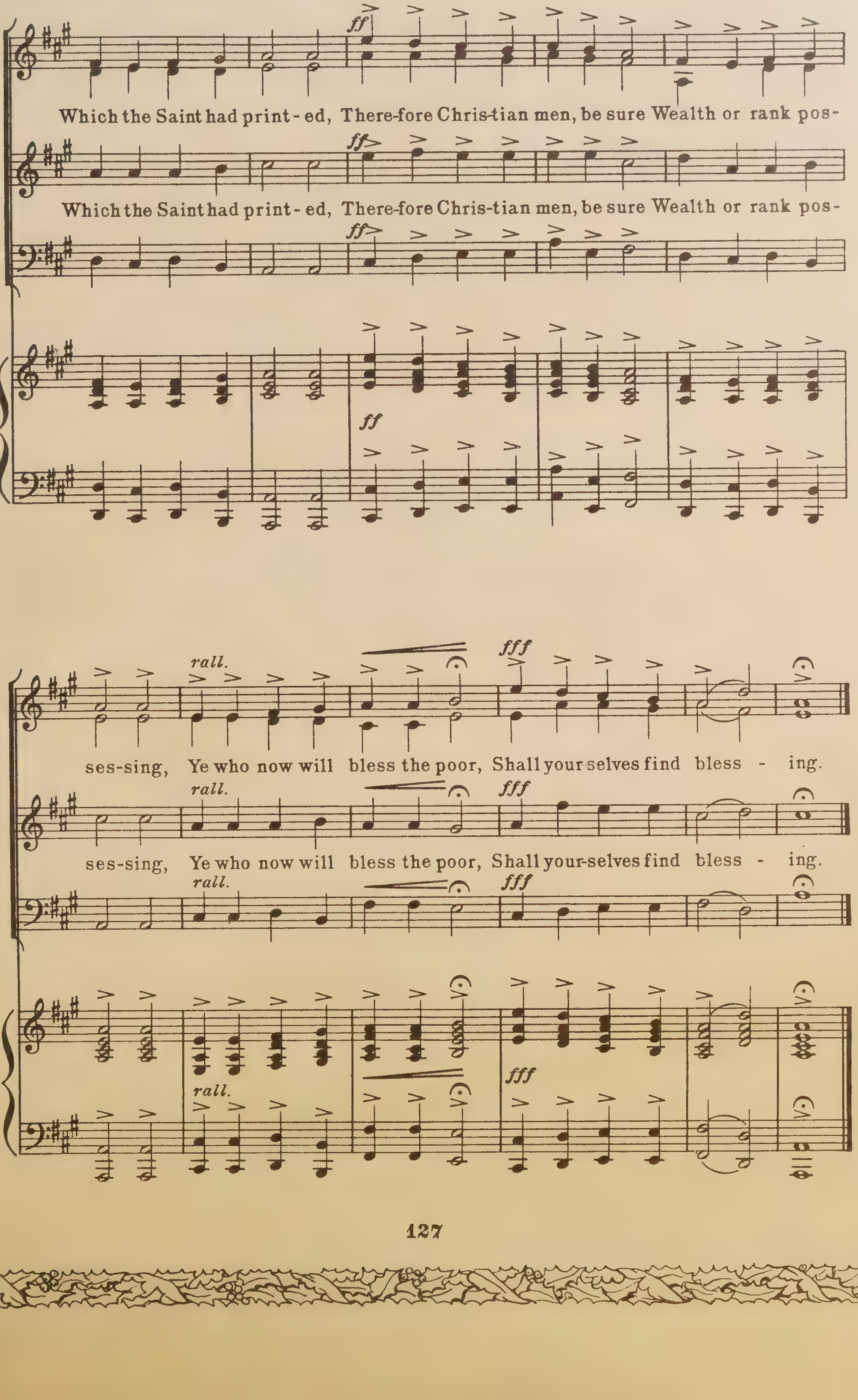

p
"Sire the night is dark - er now, And the wind blows strong - er,
p with the voice
pp rall.
Fails my heart, I know not how, I can go no long - er."
pp rall.

King Wenceslas

Tenor Solo

Quicker and with cheerful confidence

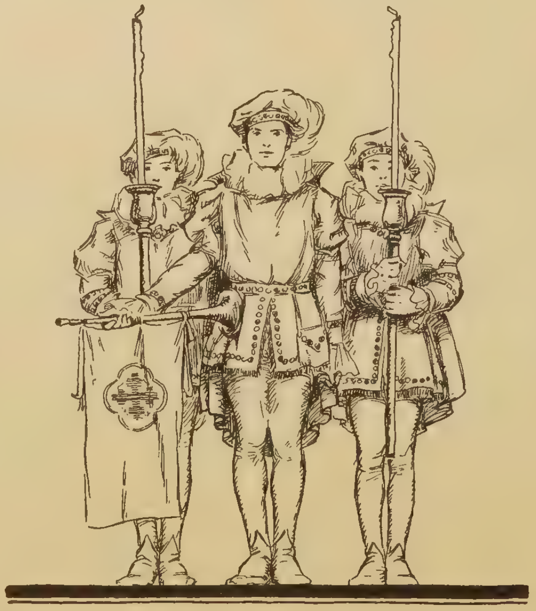

f
ff
Mark my foot-steps, good my page, Tread thou in them bold - ly,
f with the voice
rall.
Thou shalt find the win-ter's rage, Freeze thy blood less cold - ly.
rall.
Full Chorus
Cheerfully and strongly marked
SOPRANO
a tempo
f
ALTO
In his mas-ter's steps he trod, Where the snow lay dint - ed Heat was in the ve-ry sod,
TENOR
f
In his mas-ter's steps he trod, Where the snow lay dint - ed Heat was in the ve-ry sod,
BASS
f
Cheerfully and strongly marked
a tempo
f


ff
Which the Saint had print - ed, There-fore Chris-tian men, be sure Wealth or rank pos-
ff
Which the Saint had print - ed, There-fore Chris-tian men, be sure Wealth or rank pos-
ff
ff
rall.
fff
ses-sing, Ye who now will bless the poor, Shall your-selves find bless - ing.
rall.
fff
ses-sing, Ye who now will bless the poor, Shall your-selves find bless - ing.
rall.
fff
fff
rall.

ADESTE FIDELES." The orchestral introduction consists of the last four measures of the hymn, and as it is played, *Herald*, *Trumpeter* and *Torch-Bearers* move to centre of Dais, facing the Hall. As the first verse (sung, like the rest, by all present) commences, *Herald*, *Trumpeter* and *Torch-Bearers* lead the other performers from the Hall and into the Common Room in the following order:[1]

1. Herald, flanked by Two Torch-Bearers.
2. Trumpeter.
3. Beefeaters (passing in front of Kings to centre position behind Herald).
4. Yule Log Pages.
5. Father Christmas and Yule Log Sprite.
6. Plum Pudding Servers.
7. Minstrels bearing Plum Pudding.
8. Mustard Bearers.
9. Minstrels bearing Boar's Head.
10. Huntsman.
11. Court Jester and Jack Finney.
12. King Wenceslas, followed by Page.
13. Shepherds.
14. Star of The East.
15. Torch-Bearers of The Star of the East Group.
16. Kings, each followed by his Page.

Members of the Choir or selected singers among the performers, instead of passing into Common Room, fall out in Entrance Hall and gather near entrance to Dining Hall in order to strengthen the singing and to be in position for singing of Grace before supper.



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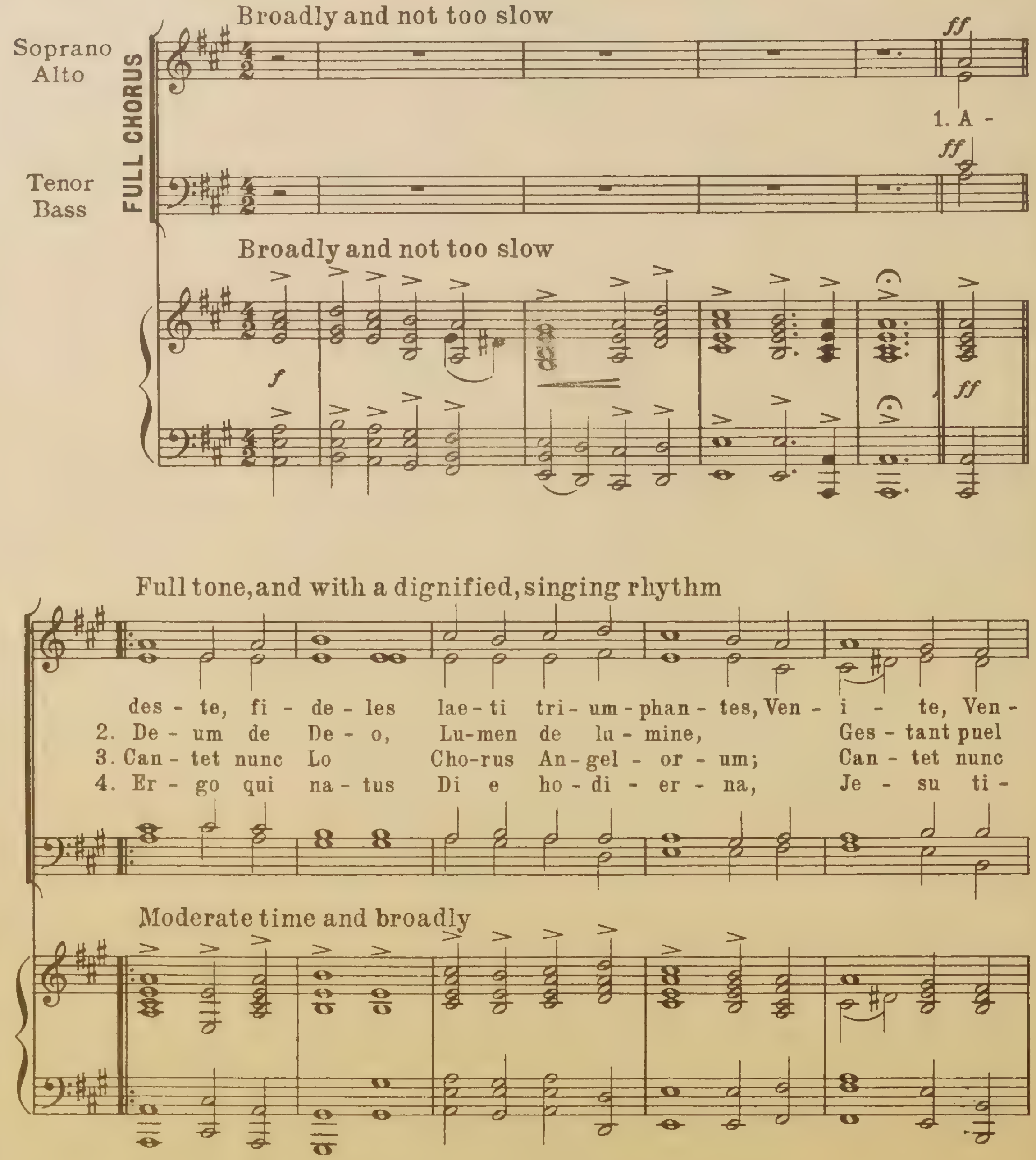
[1] See note on page 77.

Adeste Fideles

Words - Latin
Transcribed by
Canon Frederick Oakeley 1841

Music from
J. F. Wade "Cantus Diversi"
Arranged by
Frank Butcher


Broadly and not too slow
Soprano
Alto
FULL CHORUS
Tenor
Bass
ff
1. A -
ff
Broadly and not too slow
f
ff
Full tone, and with a dignified, singing rhythm
des - te, fi - de - les lae - ti tri - um - phan - tes, Ven - i - te, Ven -
2. De - um de De - o, Lu - men de lu - mine, Ges - tant puel
3. Can - tet nunc Lo Cho - rus An - gel - or - um; Can - tet nunc
4. Er - go qui na - tus Di e ho - di - er - na, Je - su ti -
Moderate time and broadly

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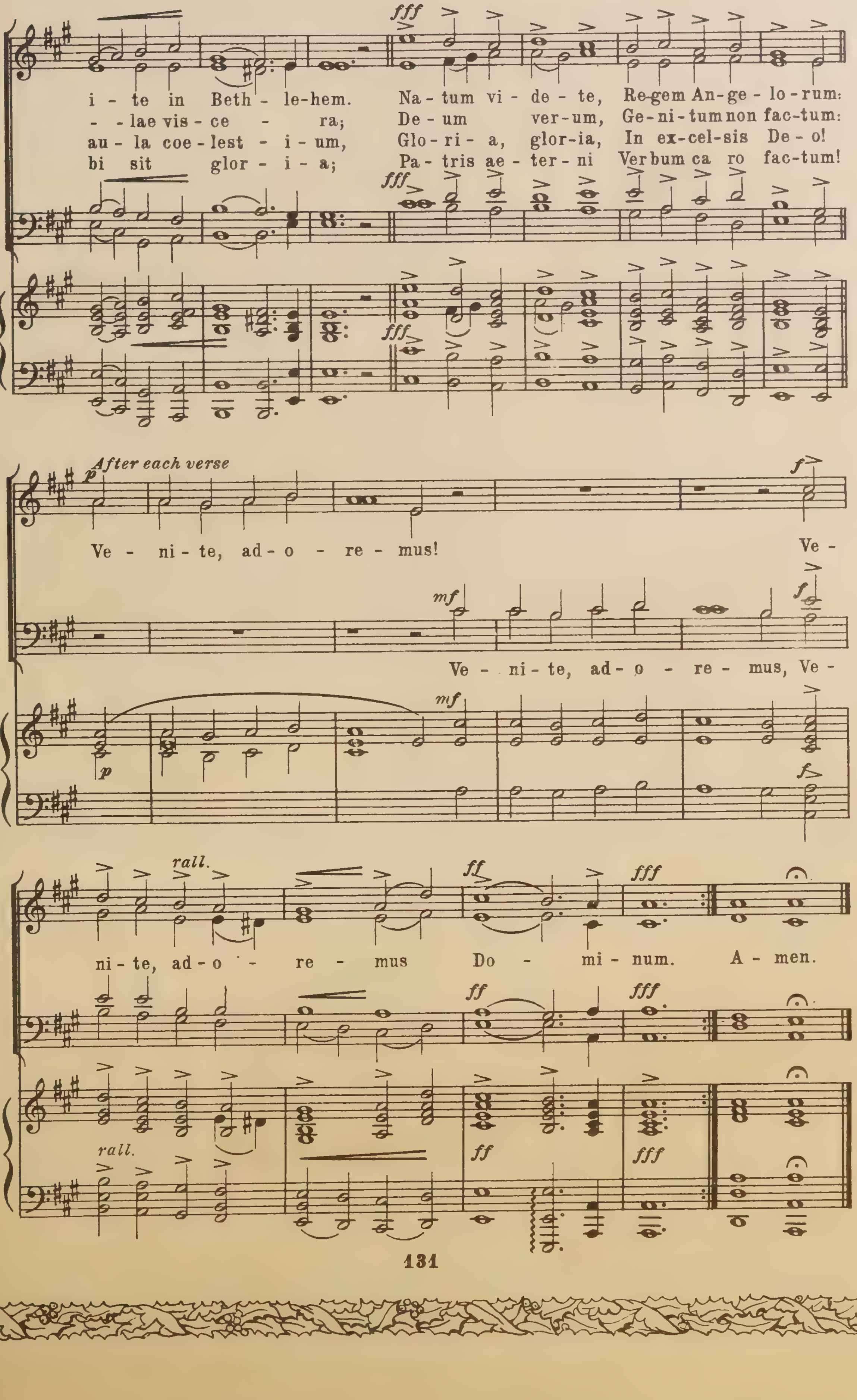
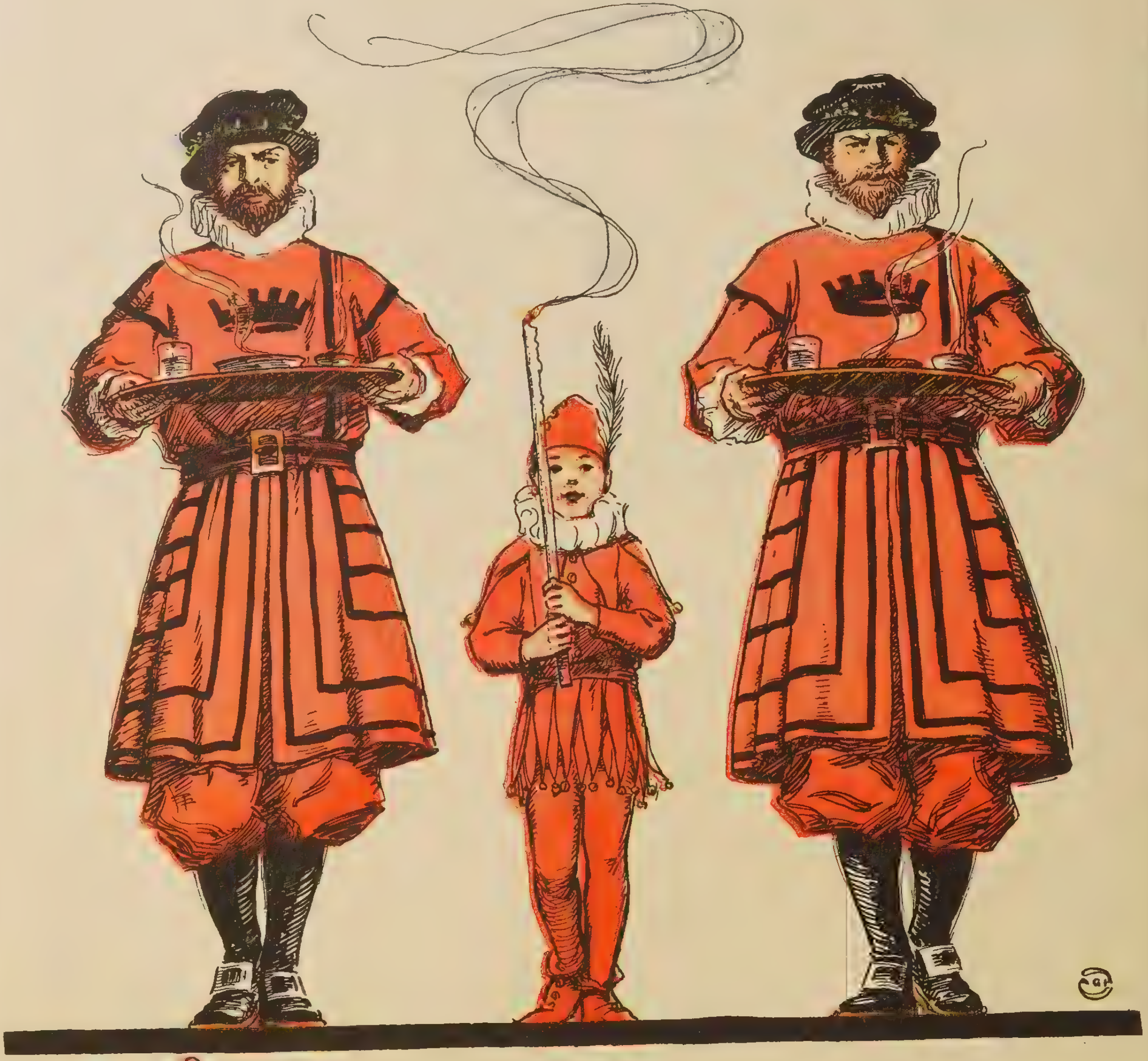

fff
i - te in Beth - le-hem. Na - tum vi - de - te, Re-gem An - ge - lo - rum:
- - lae vis - ce - ra; De - um ver - um, Ge - ni - tum non fac - tum:
au - la coe - lest - i - um, Glo - ri - a, glor - ia, In ex - cel - sis De - o!
bi sit glor - i - a; Pa - tris ae - ter - ni Ver bum ca ro fac - tum!
After each verse
p
mf
f
Ve - ni - te, ad - o - re - mus!
Ve - ni - te, ad - o - re - mus, Ve -
rall.
ff
ni - te, ad - o - re - mus Do - mi - num. A - men.



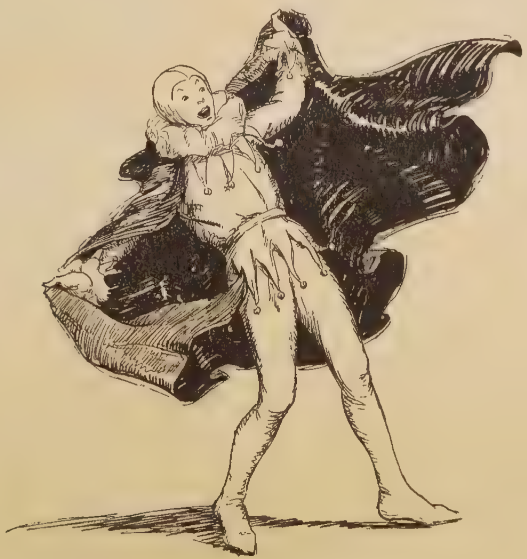
Here Shall Supper Be Served:

THE Jester's Prologue. Supper having been served by the Beefeaters to all guests and performers, it is cleared away, the serving-tables also removed, the burning Yule Candle being placed on the sideboard on the Dais, the Hall is hushed, and Beefeaters extinguish all candles save those in the three large central candelabra, two candles on either side of the Madonna and Child, and the Yule Candle. Electric lights are left burning. The *Court Jester* appears at the entrance, disguised as a superannuated and rheumatic town crier in a cloak, long stockings over his shoes, and a hood which conceal his features; ringing his bell between cries of "Oyez! Oyez!" he creeps to the Dais, turns to the audience and without throwing back his hood, utters in a quavering voice the first six lines of Herrick's poem in *The Hesperides* (Grosart, ii. 28):

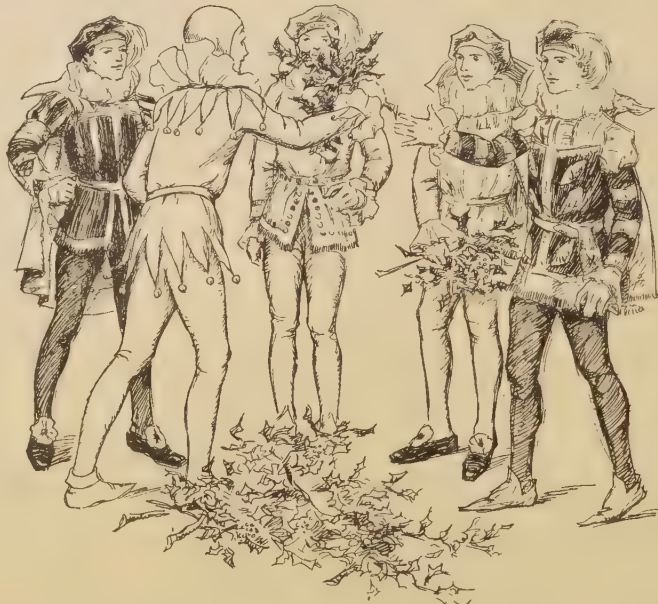
"From noise of Scare-fires rest ye free,
From Murders Benedicitie.
From all mischances, that may fright
Your pleasing slumbers in the night:
Mercie secure ye all, and keep
The Goblin from ye, while ye sleep."

Straightening up partially, and in a stronger voice, he cries:

"The supper o'er, we're not half through, Me Masters all, good day to you!" —and throws off his cloak, disclosing his identity. In great glee at his successful deception, and after much comic fumbling in an attempt to take off the long stockings, he continues—"The supper o'er we now fall under the power of one who comes in no less splendour than the Lord Mayor of London himself. He shall lead your revels: in spirit he presides. Good people all—behold I present unto you His Majesty the Lord of Misrule!"—with which he "presents" himself with a low bow. With a shout he snatches up his cloak and rushes down the Hall and into the Common Room, crying "Let the revels now commence!"



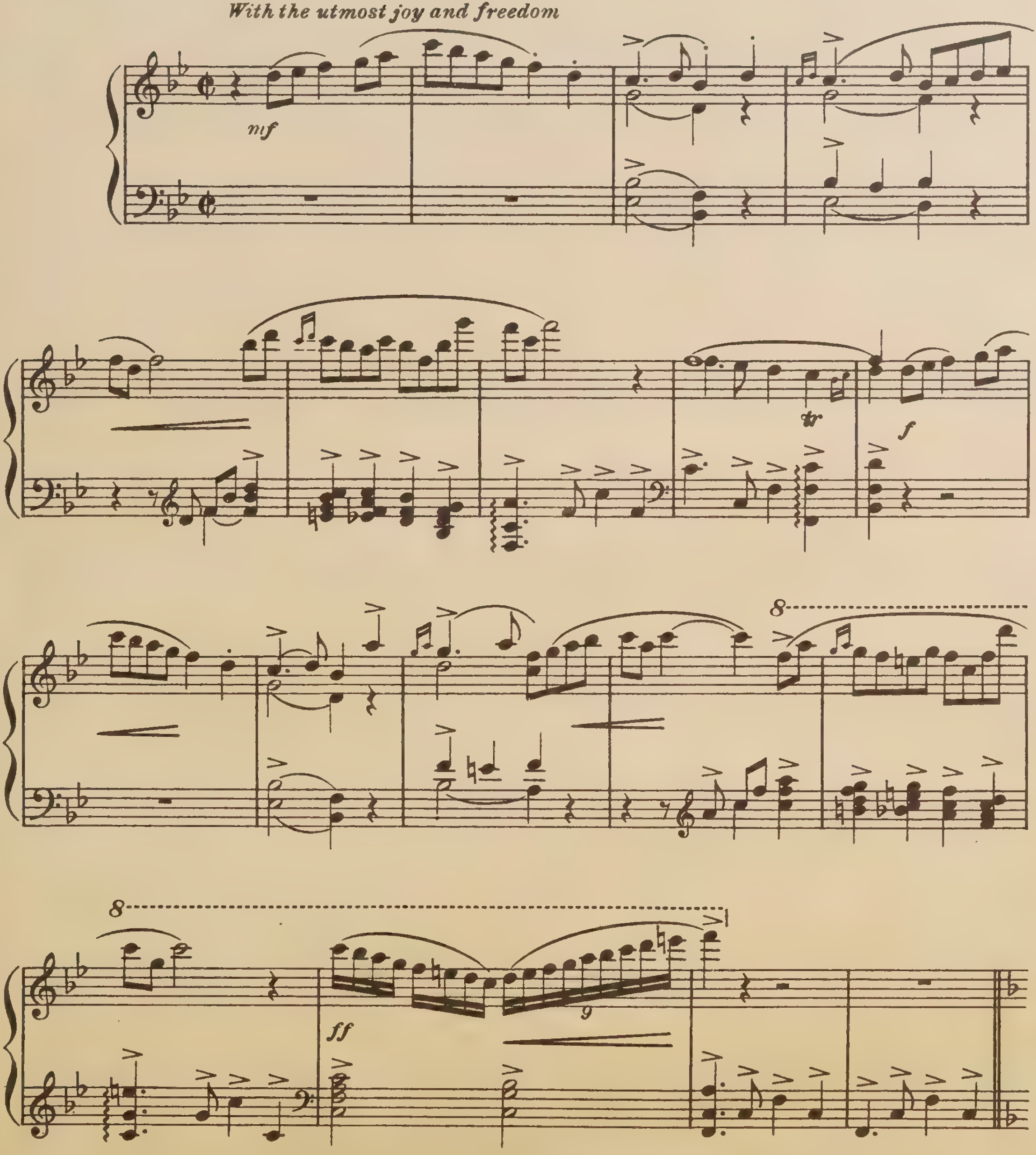
THE Holly Tree's A-Flourish ("Deck the Hall"). During the music of the introduction the *Elizabethans*, who are to decorate the Hall with holly, group themselves at the bottom, or entrance, where the *Jester* distributes bunches of holly to them. They break into the song, "Deck the Hall," and then, with singing and dancing, and much gayety they divide into two groups and proceed to decorate the Hall. The Chorus is to be repeated until the decoration is finished, but two verses should be sufficient, and antiphonal singing by the groups, as indicated in the music score, is suggested for an effective rendering of the Carol. After the Chorus, the Jester joins the *Elizabethans* in the dance, which should be graceful but also free and jolly.



The Holly Tree's a flourish

Music composed and arranged
from the Traditional
Welsh air "Deck The Hall With Holly" by
Frank Butcher

Introduction and Dance
Allegro
With the utmost joy and freedom



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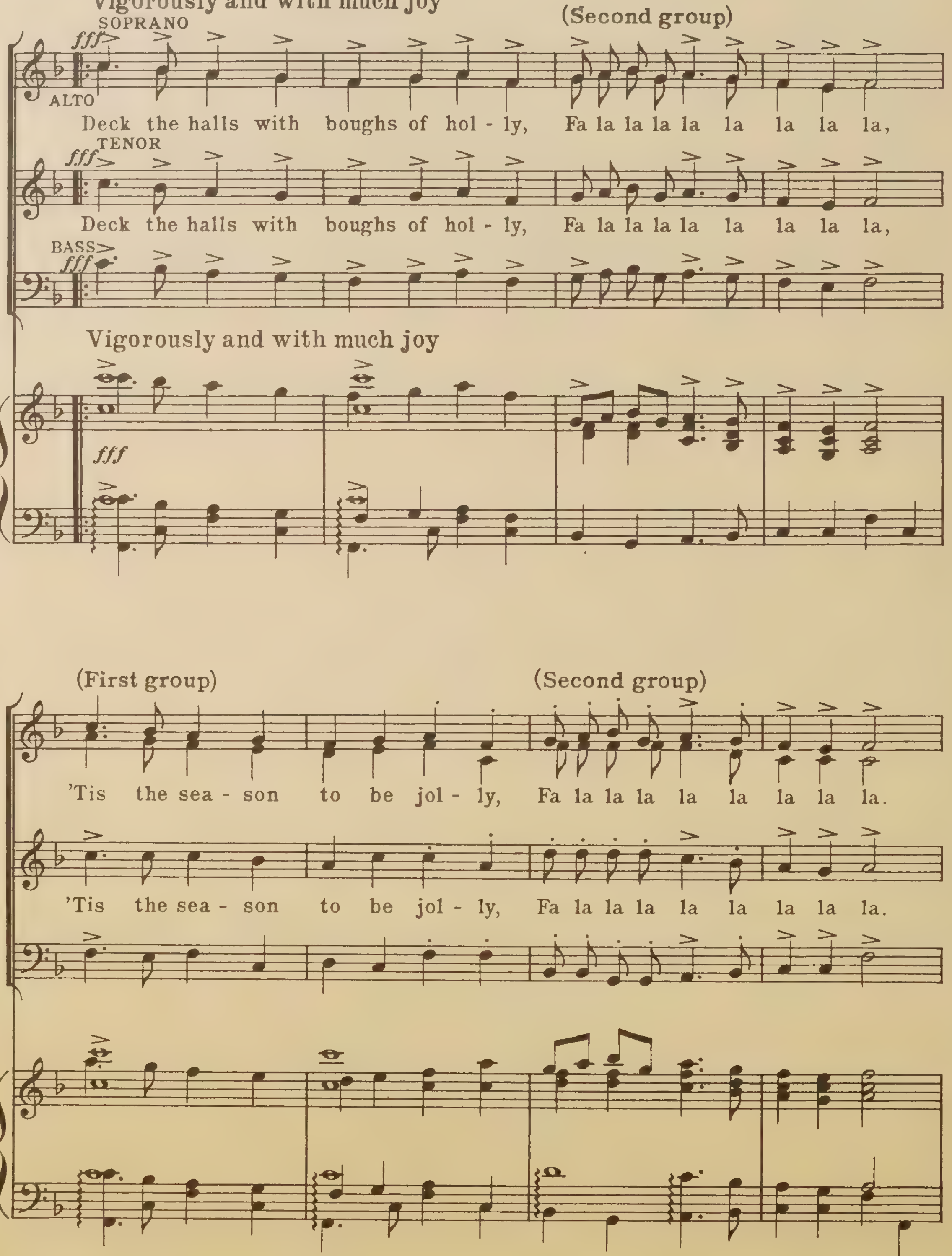
* **Chorus**

Elizabethans (First group)

Vigorously and with much joy


(Second group)
SOPRANO
fff
ALTO
Deck the halls with boughs of hol - ly, Fa la la la la la la la la,
TENOR
fff
Deck the halls with boughs of hol - ly, Fa la la la la la la la la,
BASS
fff
Vigorously and with much joy
fff
(First group)
(Second group)
'Tis the sea - son to be jol - ly, Fa la la la la la la la la.
'Tis the sea - son to be jol - ly, Fa la la la la la la la la.

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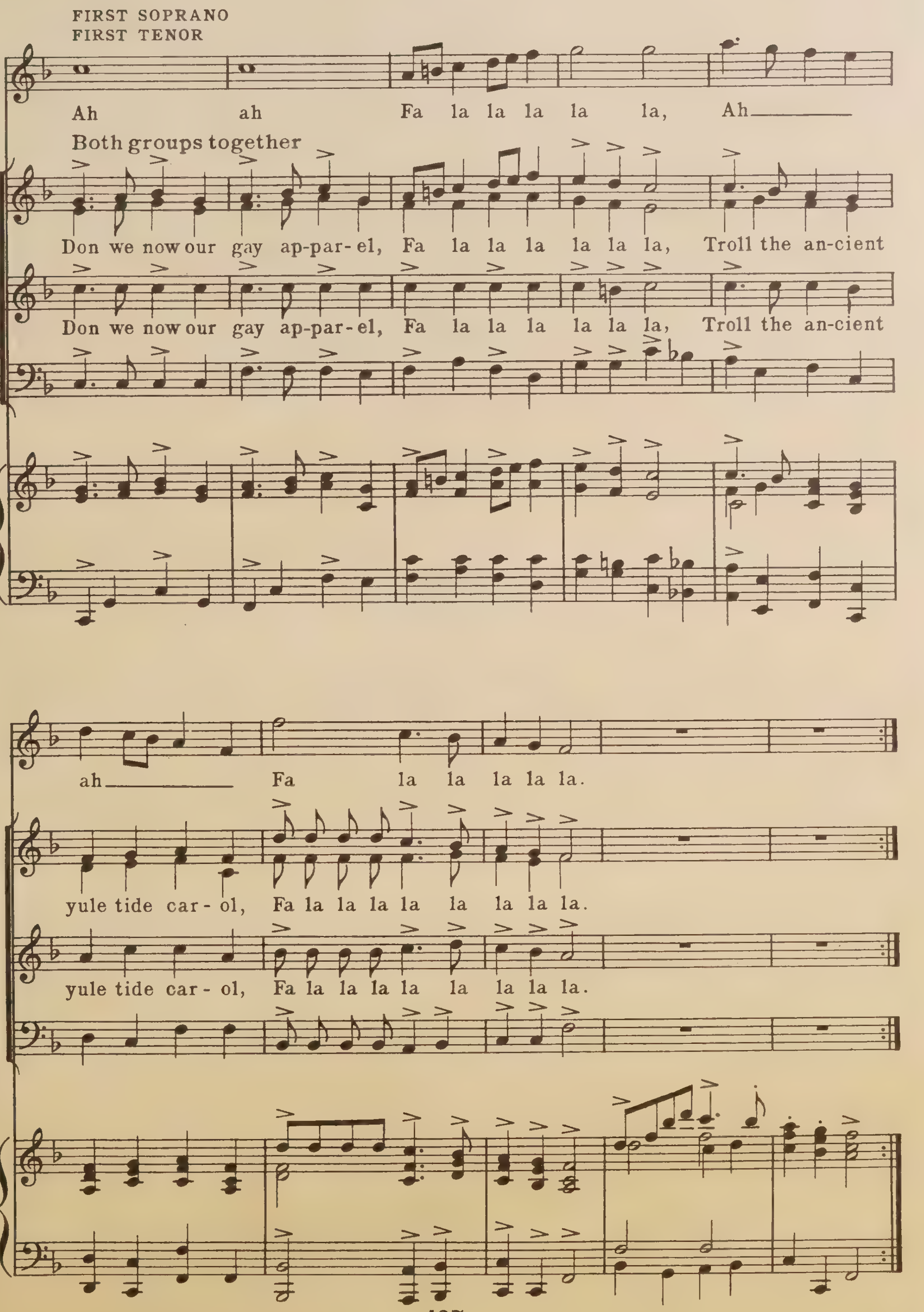
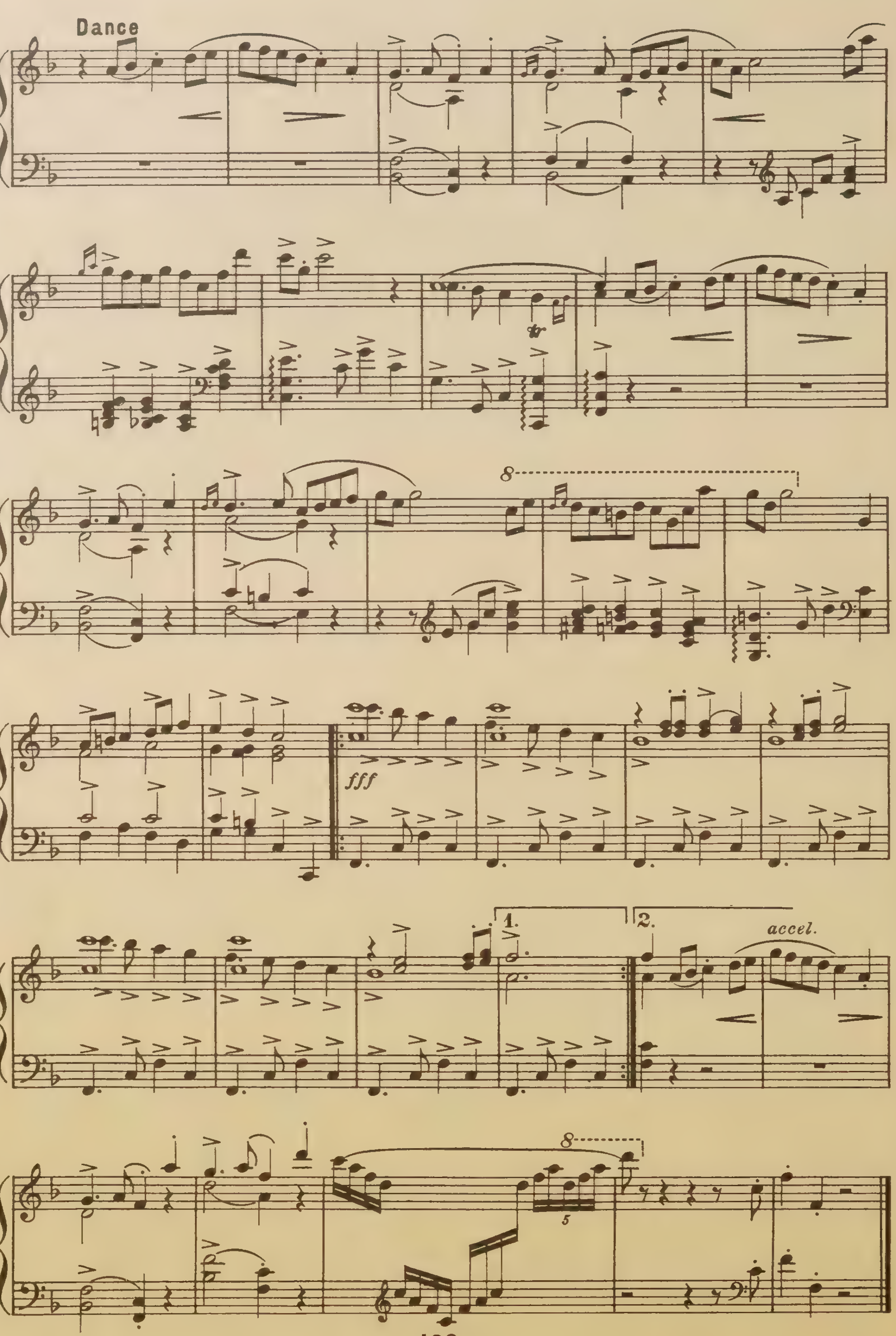
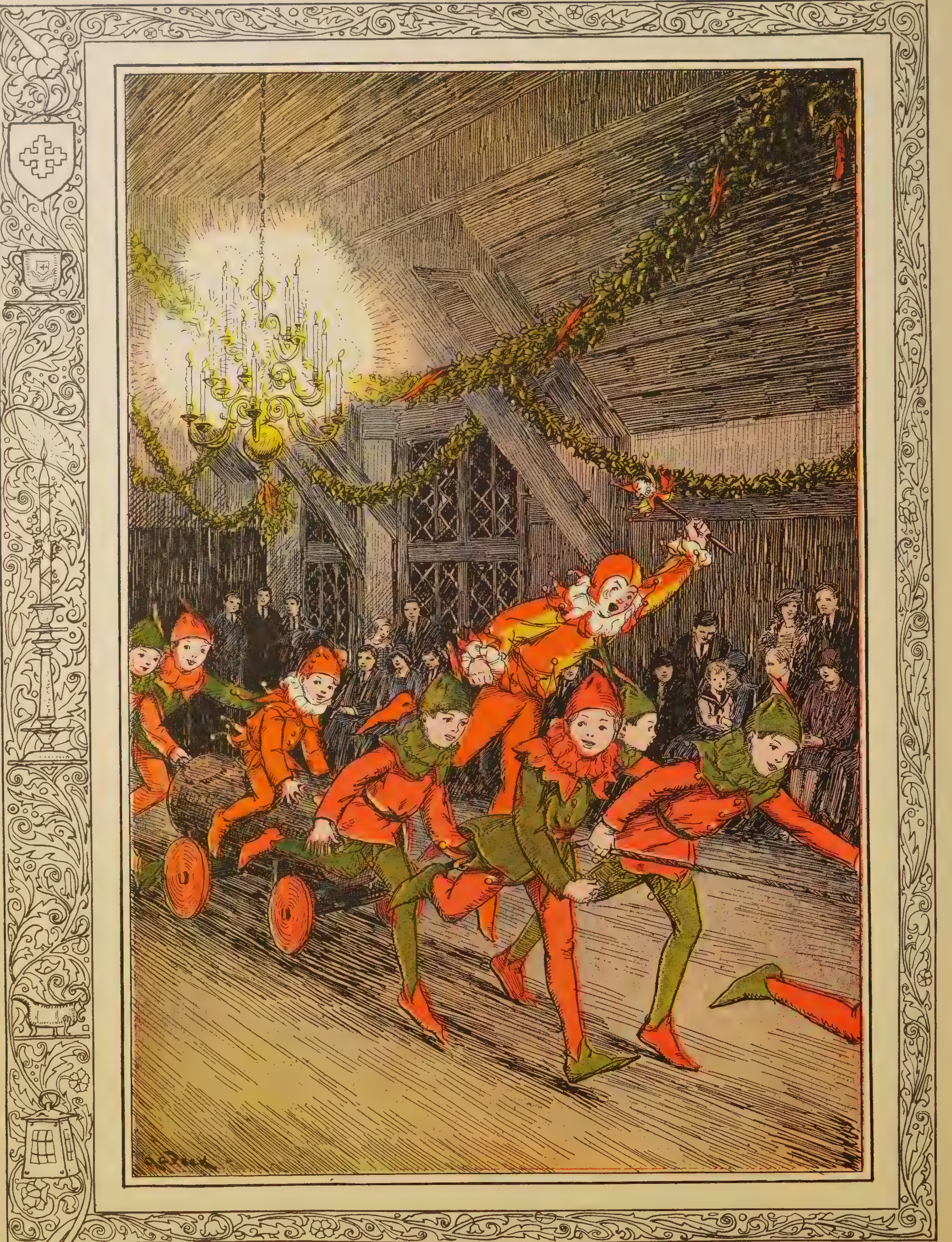
* To be sung by the Full Chorus if Elizabethans do not include in their groups a sufficient number of good voices to make the Carol affective.


FIRST SOPRANO
FIRST TENOR
Ah ah Fa la la la la la, Ah——
Both groups together
Don we now our gay ap-par-el, Fa la la la la la la, Troll the an-cient
Don we now our gay ap-par-el, Fa la la la la la la, Troll the an-cient
ah—— Fa la la la la la.
yule tide car-ol, Fa la la la la la la la la.
yule tide car-ol, Fa la la la la la la la la.

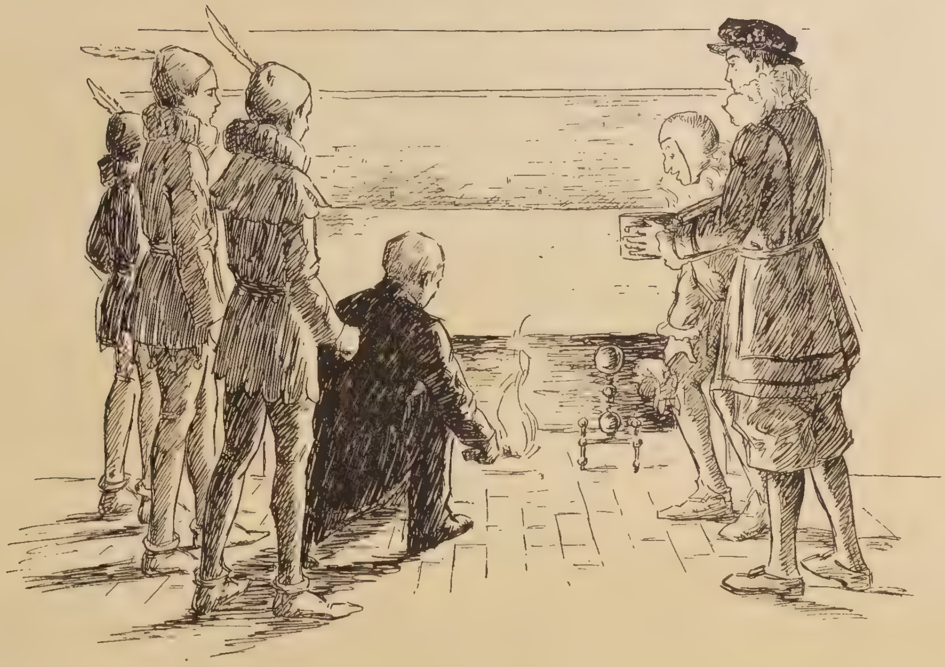
Dance



fff
1.
2.
accel.
8
8
5



BRINGING in the Yule Log. Without a musical introduction, orchestra and all present commence the carol *Come Bring With Your Noise*, and on the first note the *Yule Log Pages*, led by the *Jester*, rush into the Hall with shouts, dragging the cart bearing the Log, and astride the Log, the *Yule Log Sprite*, who dismounts on the Dais before the fireplace. At the fireplace the Log is removed, installed on the great andirons, and set burning by the *Rector* with a brand from last-year's Log. Throughout this proceeding, and until the flames are high,



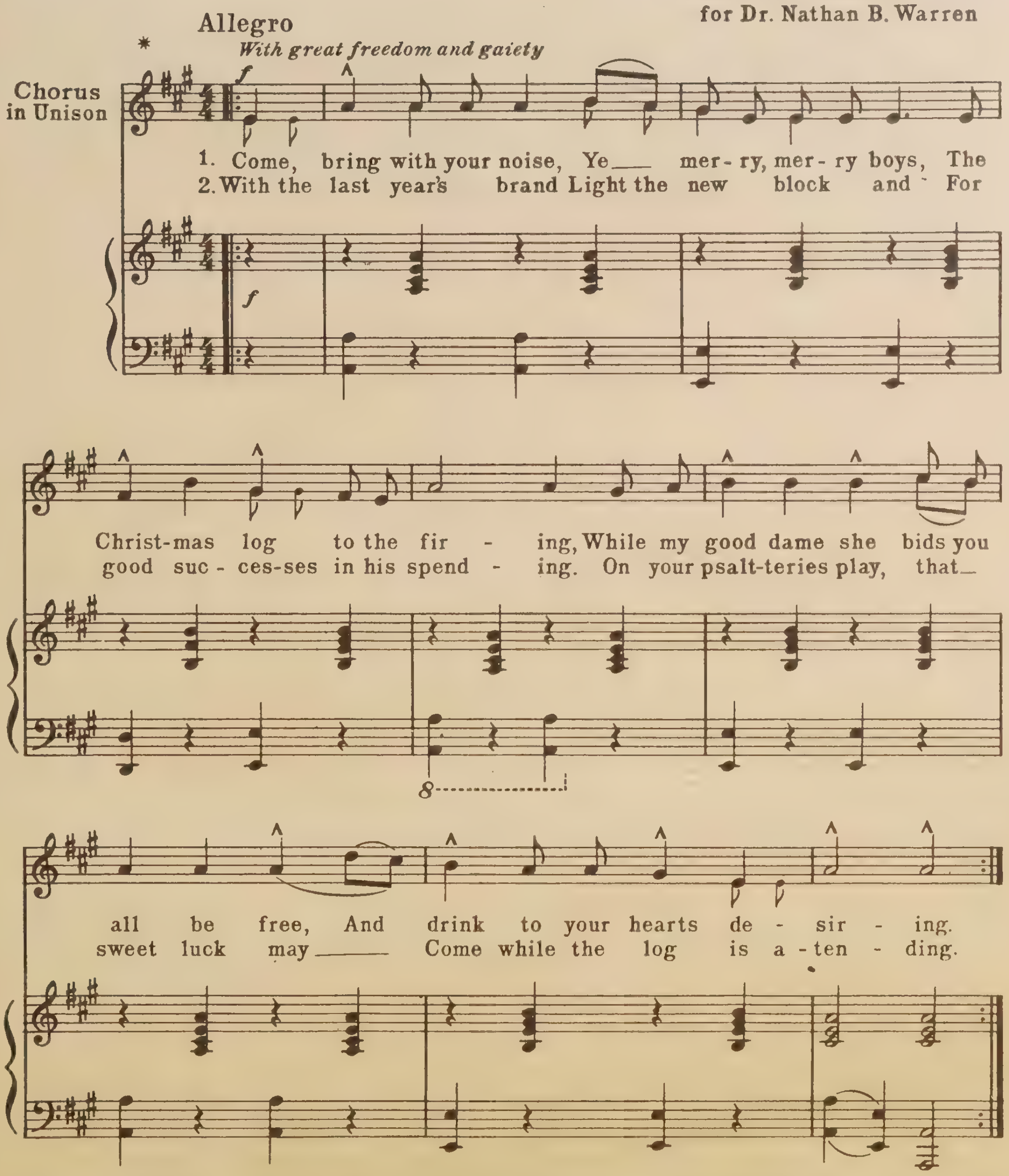
COME Bring With Your Noise is sung *accelerando*.

Bringing in the Yule Log

a) Come bring with your noise

Words by
Robert Herrick (1591-1674)

Music arranged by
Frank Butcher
from Carol adapted by
Mrs. John Bleecker Tibbits
for Dr. Nathan B. Warren


Allegro
*
With great freedom and gaiety
Chorus in Unison
f
1. Come, bring with your noise, Ye___ mer-ry, mer-ry boys, The Christ-mas log to the fir - ing, While my good dame she bids you all be free, And drink to your hearts de - sir - ing.
2. With the last year's brand Light the new block and For good suc-ces-ses in his spend - ing. On your psalt-teries play, that sweet luck may___ Come while the log is a-ten - ding.
f
8

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* The Chorus should commence in fairly moderate time and then increase in speed and life until the log is placed in position for lighting.

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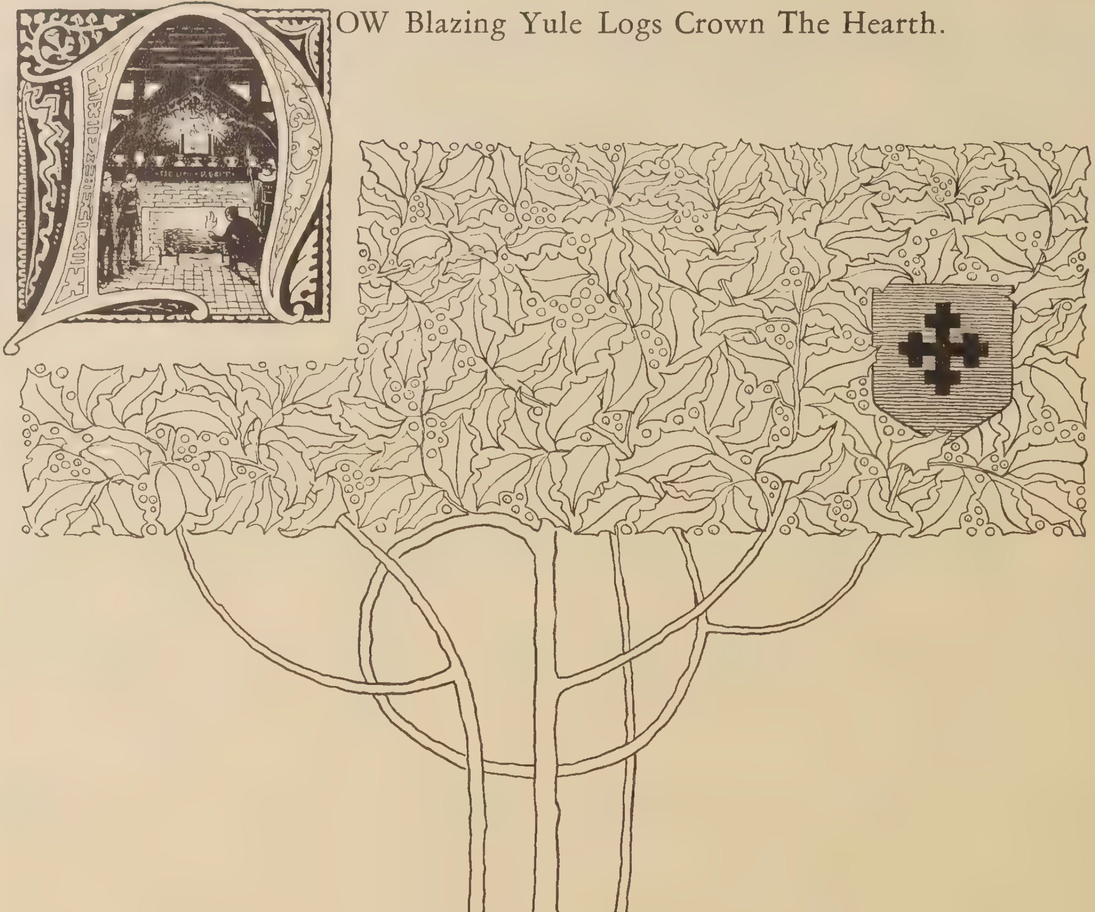


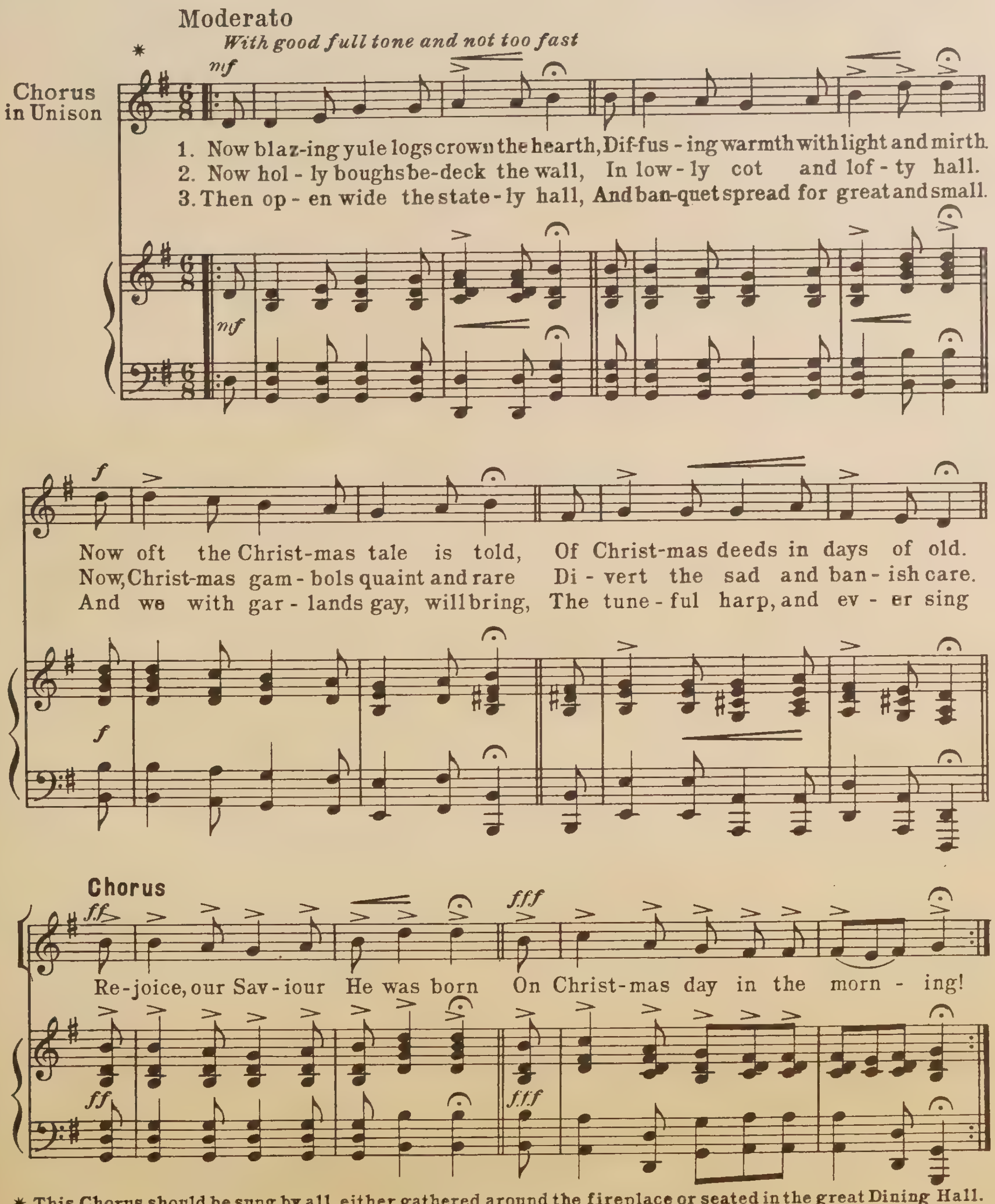
NOW Blazing Yule Logs Crown The Hearth.

Bringing in the Yule Log

b) Now Blazing Yule Logs

Words Old English

Music arranged by
Frank Butcher
from Carol Composed by
Dr. Nathan B. Warren


Moderato
With good full tone and not too fast
Chorus in Unison
mf
1. Now blaz-ing yule logs crown the hearth, Dif-fus - ing warmth with light and mirth.
2. Now hol - ly boughs be-deck the wall, In low - ly cot and lof - ty hall.
3. Then op - en wide the state - ly hall, And ban-quet spread for great and small.
f
Now oft the Christ-mas tale is told, Of Christ-mas deeds in days of old.
Now, Christ-mas gam - bols quaint and rare Di - vert the sad and ban - ish care.
And we with gar - lands gay, will bring, The tune - ful harp, and ev - er sing
Chorus
ff
fff
Re - joice, our Sav - iour He was born On Christ-mas day in the morn - ing!

* This Chorus should be sung by all, either gathered around the fireplace or seated in the great Dining Hall. An effective rendering of the music is one which includes a harmonized setting for male voices arranged from the accompaniment.

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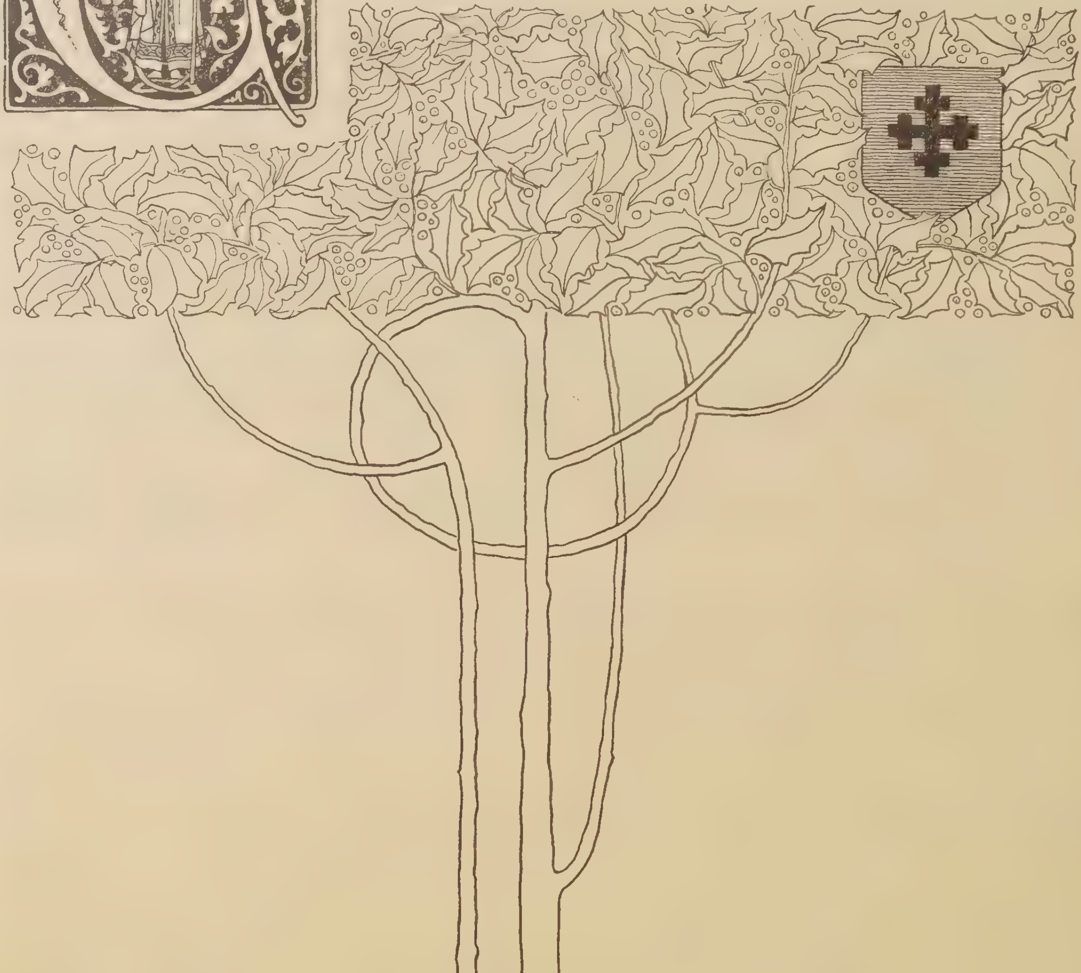
CHRISTMAS In The Olden Time. The performers during this scene are grouped informally on either side of the fireplace, half turned toward the blaze, which in the semi-darkness reflects its glow on their faces, and forming the most memorable of the evening's tableaux.

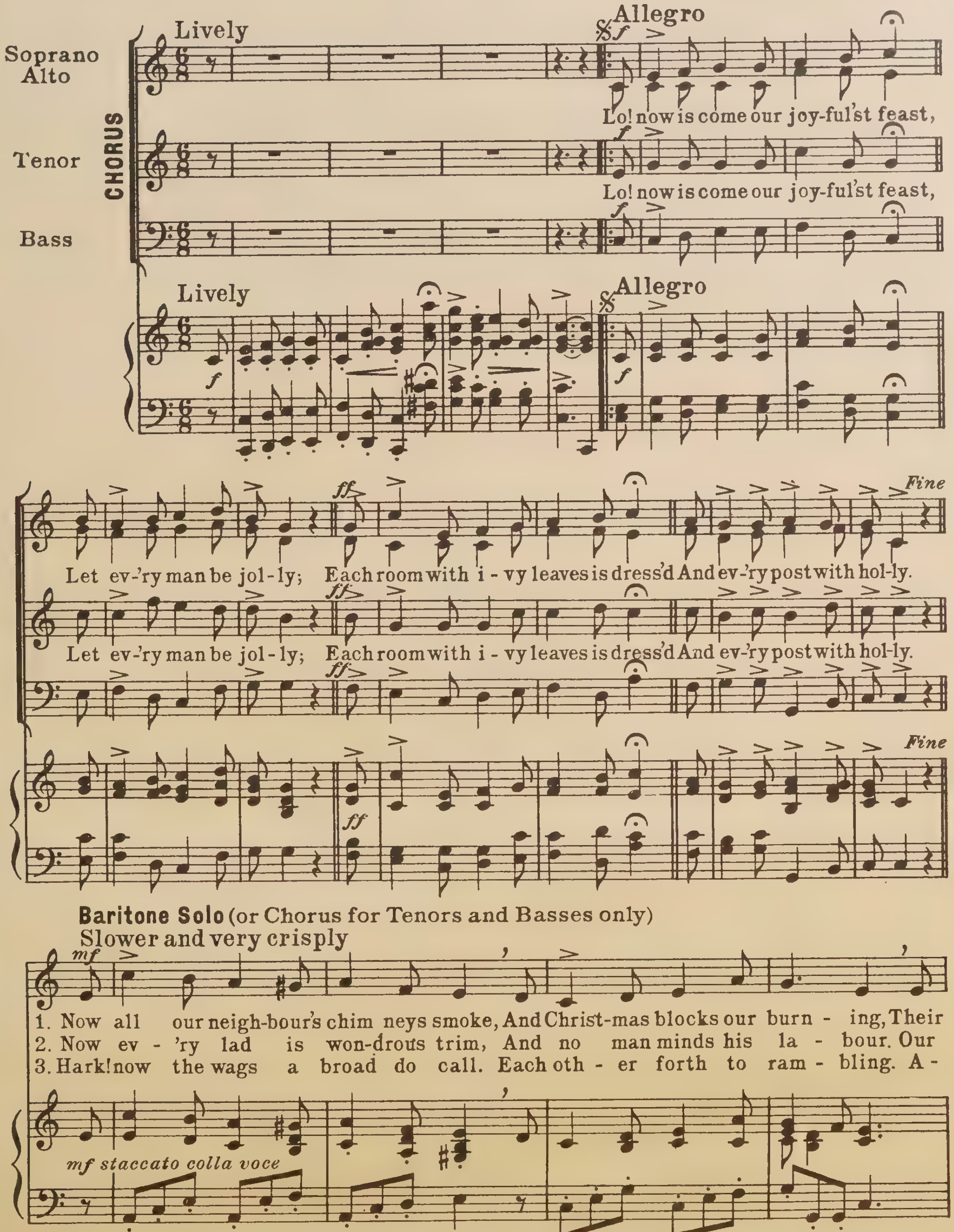


Bringing in the Yule Log

c) Christmas in the Olden Time

Words by
George Wither 1622

Music arranged by
Frank Butcher
from Carol Composed by
Dr. Nathan B. Warren


Lively
Allegro
Soprano
Alto
Tenor
Bass
CHORUS
Lo! now is come our joy-ful'st feast,
Lo! now is come our joy-ful'st feast,
Lively
Allegro
Let ev-'ry man be jol-ly; Each room with i-vy leaves is dress'd And ev-'ry post with hol-ly.
Let ev-'ry man be jol-ly; Each room with i-vy leaves is dress'd And ev-'ry post with hol-ly.
Fine
Fine
Baritone Solo (or Chorus for Tenors and Basses only)
Slower and very crisply
1. Now all our neigh-bour's chim neys smoke, And Christ-mas blocks our burn - ing, Their
2. Now ev - 'ry lad is won-drous trim, And no man minds his la - bour. Our
3. Hark! now the wags a broad do call. Each oth - er forth to ram - bling. A-
mf staccato colla voce

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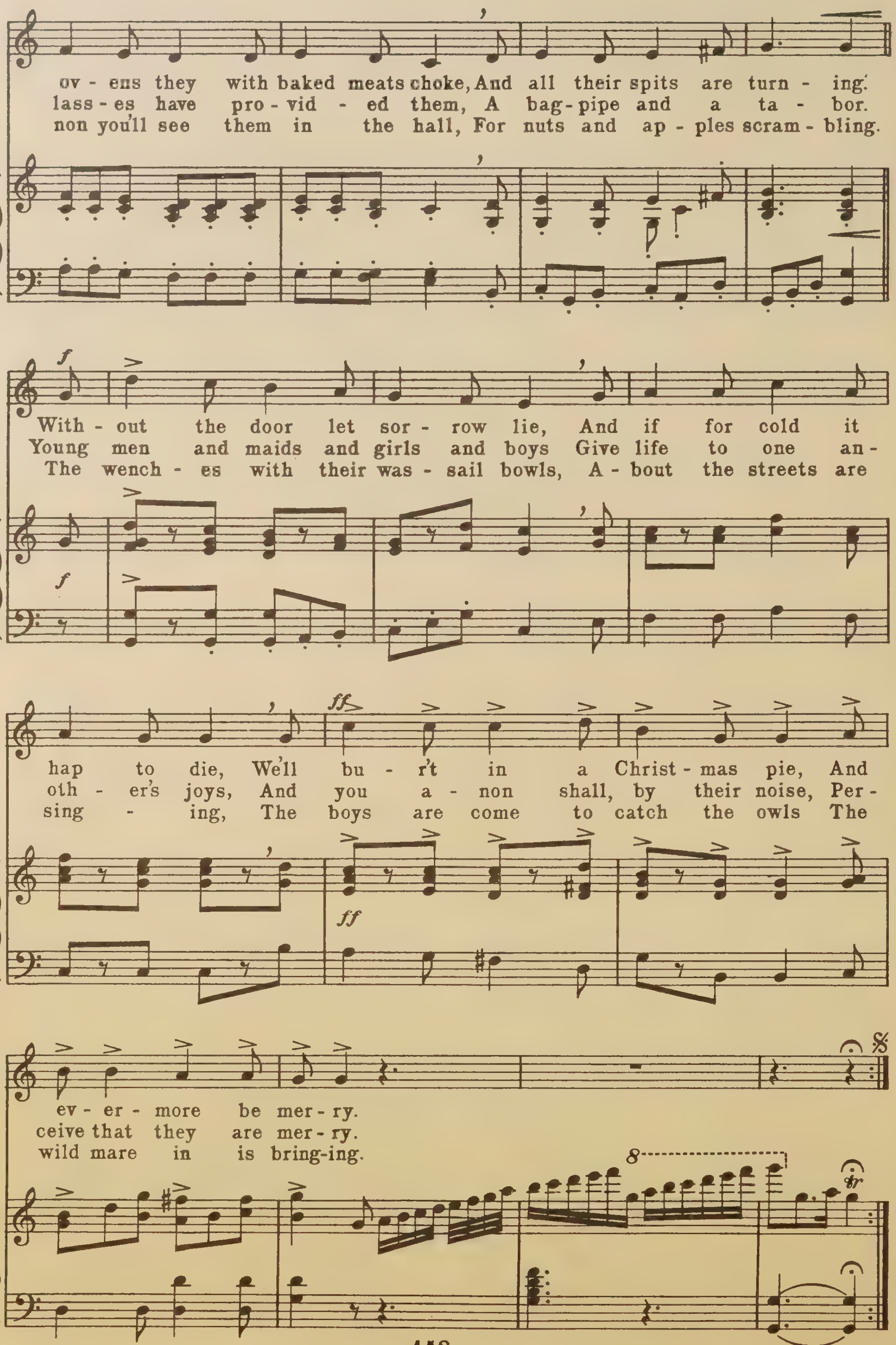
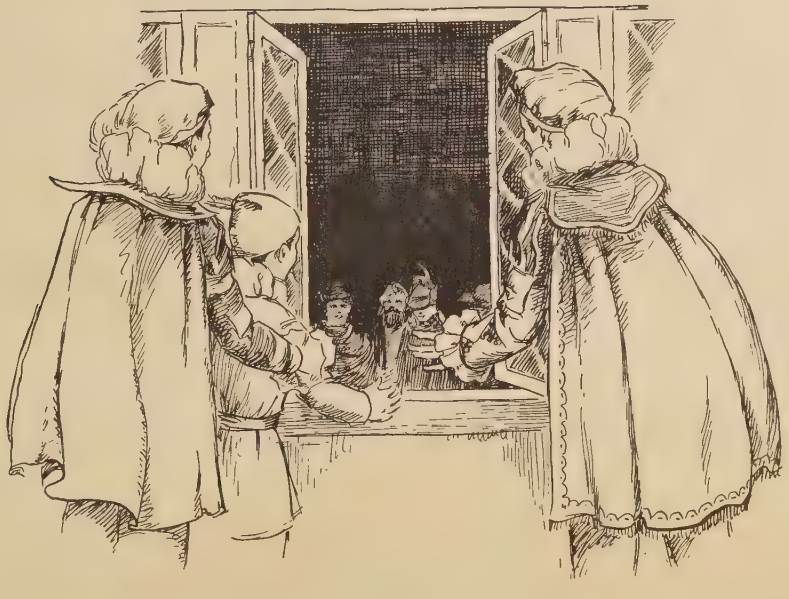

ov - ens they with baked meats choke, And all their spits are turn - ing.
lass - es have pro - vid - ed them, A bag - pipe and a ta - bor.
non you'll see them in the hall, For nuts and ap - ples scram - bling.
f
With - out the door let sor - row lie, And if for cold it
Young men and maids and girls and boys Give life to one an -
The wench - es with their was - sail bowls, A - bout the streets are
f
ff
hap to die, We'll bu - r't in a Christ - mas pie, And
oth - er's joys, And you a - non shall, by their noise, Per -
sing - ing, The boys are come to catch the owls The
ff
ev - er - more be mer - ry.
ceive that they are mer - ry.
wild mare in is bring - ing.
8
tr

THE Waits. The *Waits* and *Mummers*, singing *Here We Come A-Wassailing* are heard from without, through the windows, as the last note of *Christmas In The Olden Time* dies away—as though they had been awaiting the opportunity to make their presence known. Within, there is a general hush, save that on the Dais some murmur "The Waits!" and some, "The Mummers!" The *Waits* and *Mummers* then come by the outer doorway into the entrance hall and gather at the entrance to the Hall, where the Waits sing one verse of *Here We Come A-Wassailing*, the *Yule Log Pages* meanwhile running with the empty Yule Log cart (which they leave in the entrance hall) to gather and dance with glee about the Waits. The latter, having shaken the snow from their shoulders and otherwise prepared themselves, come in to the middle of the Hall to complete their first carol and to sing *God Rest Ye Merry, Gentlemen;* their manner is timid, humble and ingratiating throughout. After the third verse the *Beefeaters* in charge of the *Wassail* at entrance to Dining Hall will serve it to the *Waits* who will continue their singing until at the close of the carol they are welcomed by the *Rector*, who invites them to come and be warmed by the fire.

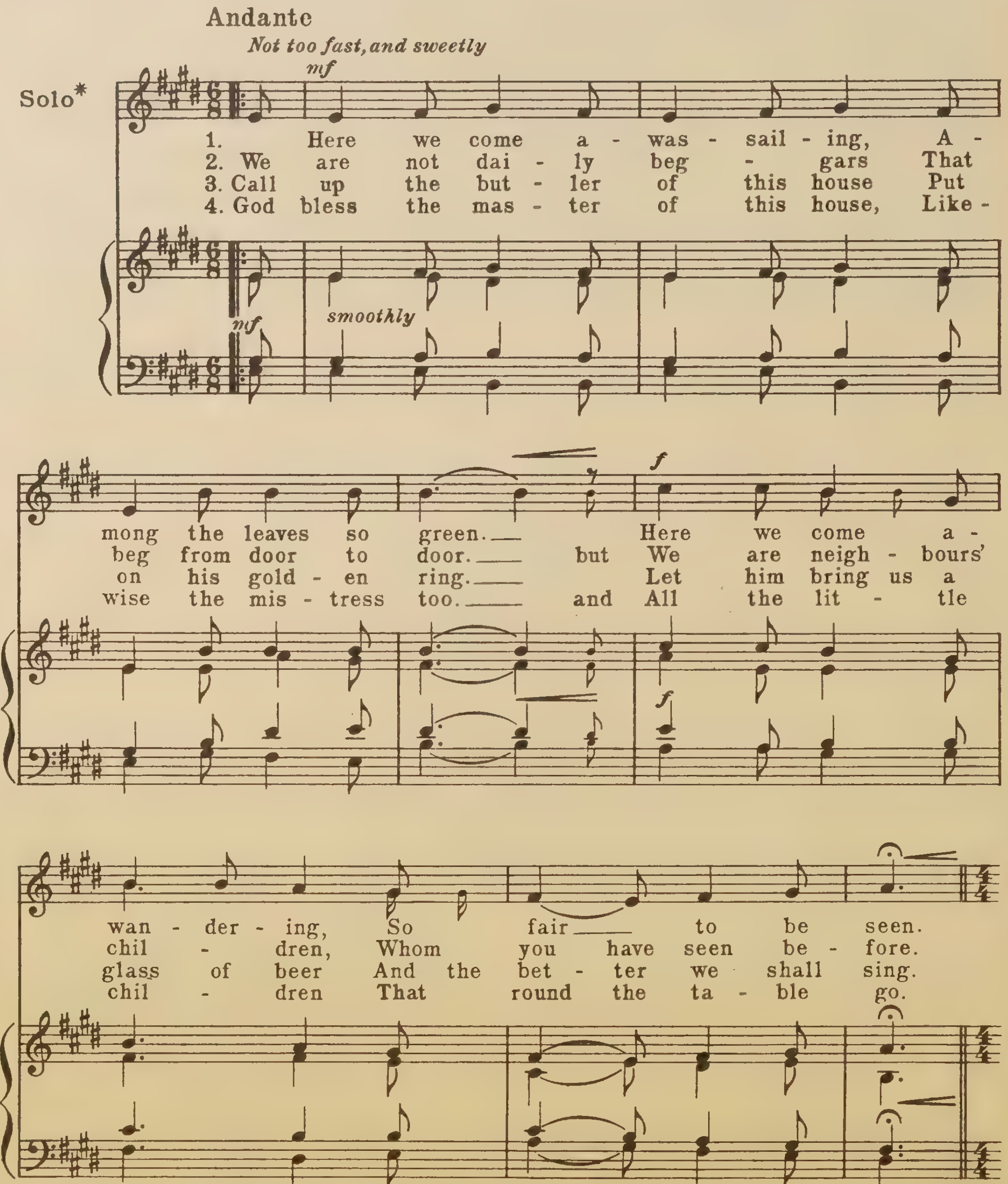


The Waits

a) Here we come a Wassailing

Words Traditional

Music arranged from
a Traditional air (Yorkshire) by
Frank Butcher


Andante
Not too fast, and sweetly
mf
Solo*
smoothly
mf
f
f
1. Here we come a-wassailing, Among the leaves so green. Here we come a-wandering, So fair to be seen.
2. We are not daily beggars That beg from door to door. but We are neighbours' children, Whom you have seen before.
3. Call up the butler of this house Put on his golden ring. Let him bring us a glass of beer And the better we shall sing.
4. God bless the master of this house, Likewise the mistress too. and All the little children That round the table go.

---

* The Solo can be sung by one member of the Waits, or by two or more singers alternately, or by the Waits together in unison, and if unaccompanied by instruments then perhaps a "humming" accompaniment by voices will be found effective.

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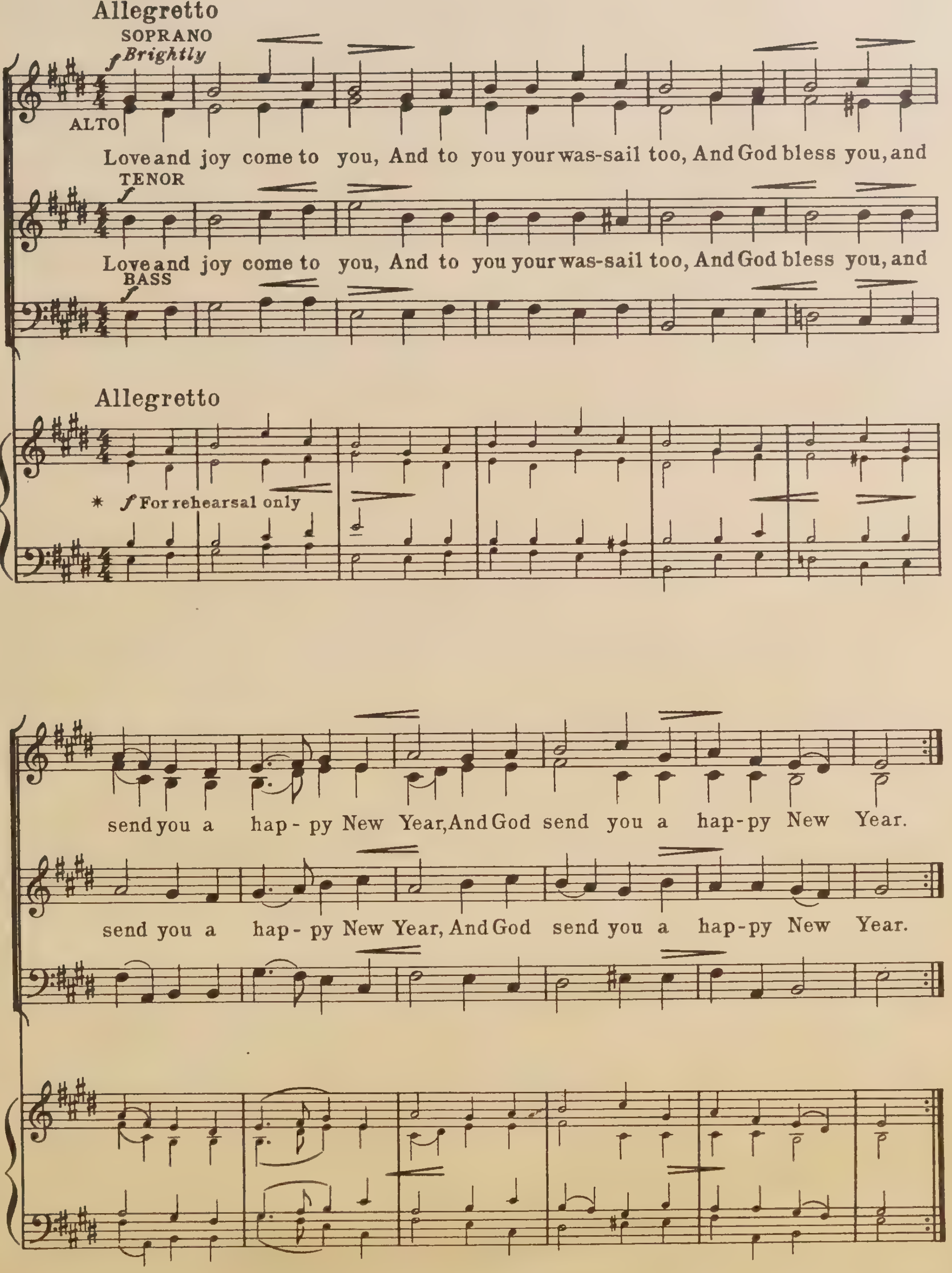
Chorus


Allegretto
SOPRANO
f Brightly
ALTO
Love and joy come to you, And to you your was-sail too, And God bless you, and
TENOR
f
Love and joy come to you, And to you your was-sail too, And God bless you, and
BASS
f
Allegretto
* f For rehearsal only
send you a hap-py New Year, And God send you a hap-py New Year.
send you a hap-py New Year, And God send you a hap-py New Year.

---

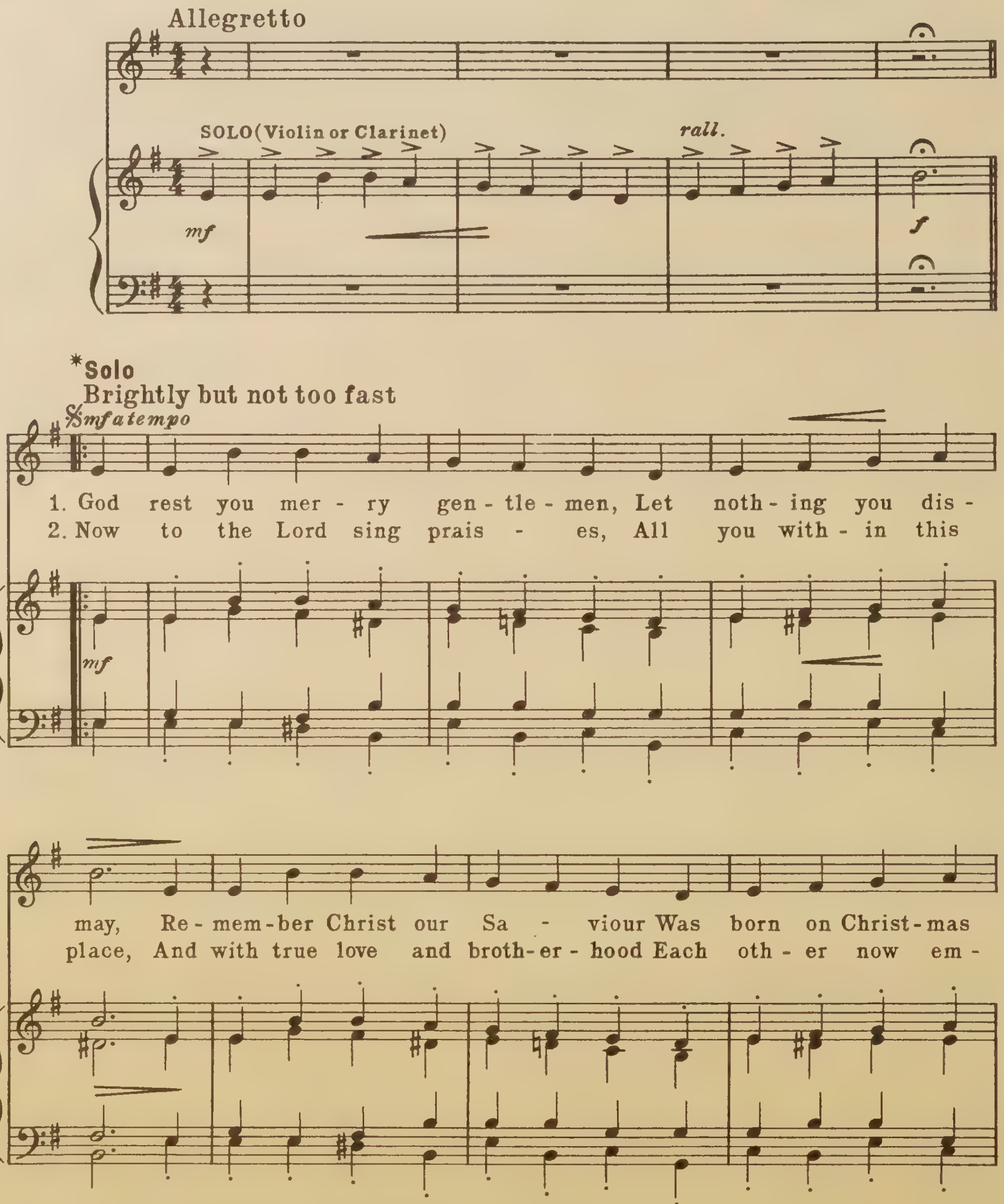
* If possible to use an ancient lute or Guitar, and Violins or Clarinets the Waits can accompany themselves, otherwise sing the Chorus *A Cappella.*

The Waits

b) God rest you merry, Gentlemen

Words Traditional

Music Traditional
Arranged by
Frank Butcher


Allegretto
SOLO (Violin or Clarinet)
mf
rall.
f
*Solo
Brightly but not too fast
mf a tempo
mf
1. God rest you mer - ry gen - tle - men, Let noth - ing you dis -
2. Now to the Lord sing prais - es, All you with - in this
may, Re - mem - ber Christ our Sa - viour Was born on Christ - mas
place, And with true love and broth - er - hood Each oth - er now em -

* To be sung either as a Solo or by the Waits in unison.

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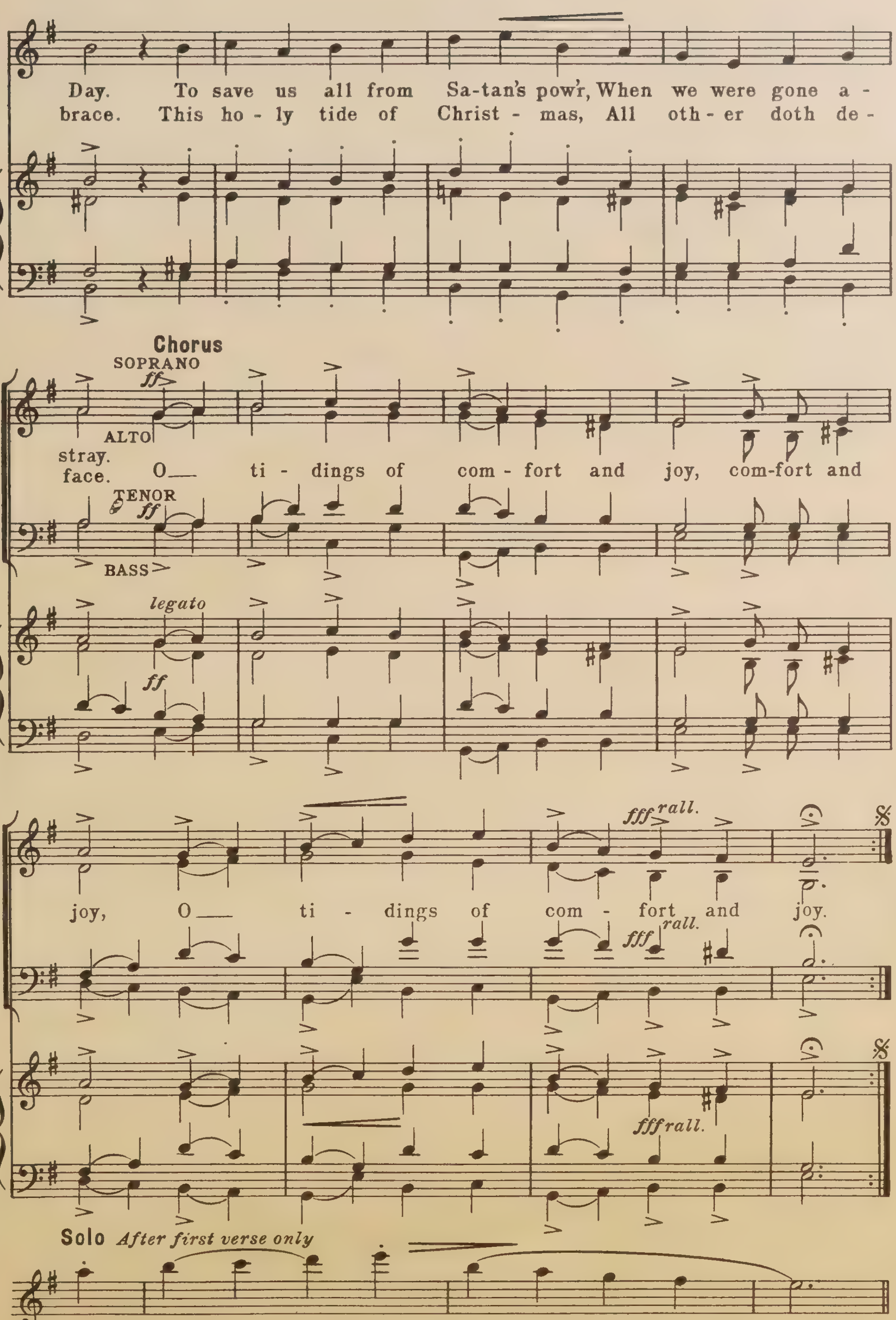

Day. To save us all from Sa-tan's pow'r, When we were gone a-stray.
brace. This ho-ly tide of Christ-mas, All oth-er doth de-face.
Chorus
SOPRANO
ALTO
TENOR
BASS
ff
O ti-dings of com-fort and joy, com-fort and joy, O ti-dings of com-fort and joy.
legato
fff rall.
Solo After first verse only

THE Mummers' Play. The *Mummers* now in turn enter the Hall, causing among the other performers an even greater stir than did the Waits.

Bowing and smirking, they proceed down the entire length of the room along the right, just in front of the guests and onlookers, carrying their properties in little carts or wagons. They divert the guests by gesture, walk, or strut best suited to the peculiar character assumed by each successive mummer. There is allowed such freedom of address as to permit remarks between the marchers and their friends among the audience, and thus the pompous rout reaches the Dais. Here they draw up, and stand in a line before the Dais addressing themselves to the arrangement of their properties.

This once completed, the characters are introduced to guests and onlookers as follows:

Jack Finney now steps to the front, bows, and with a cockney accent addresses his audience.

FINNEY.
'Ere come I, 'Appy ol' Jack.
On me back, I carries me pack,
In me 'and a drippin' pan;
Don't you think me a funny old man?

Retires, and THE TURKISH KNIGHT *advances. He speaks in accents that betray the greatest self-importance, with an emphasis on the* I, *and* ME, *and* MY:

KNIGHT.
Now *I* do play the Turkish Knight
Should St. George come, he *me* will fight, (*All point to St. George*)
My greetings to you all this night, (*Extends open arms to all and with a sweeping bow*)
Behold in *me*, the Turkish Knight. (*Retires*)

ALL.
Behold in *him* The Turkish Knight.

(*Father Christmas advances.*)

FATHER CHRISTMAS. (*jovially*)
For me there need not be a line.
Merry, Merry Christmas, all, be thine. (*Retires*)

The King of Egypt advances with a pomposity that changes to anxiety as he calls upon his son, St. George, to appear before the audience.

KING.
Here I, the King of Egypt, *boldly* do appear.
Walk in, walk in, St. George, my only son and heir, (*Violent gestures beckoning St. George, who starts forward, controlling his "horse" with difficulty.*)
Walk in, my son, and boldly do thy part,
That all the people here (*embracing them with a sweeping gesture*) may see thy wondrous art. (*Retires*)

(*St. George, a little boy with a squeaky voice, finally advances*)

ST. GEORGE.
And I, St. George,
His only son and heir,
Was ever seen the like of such a pair? (*Retires*)

(*The Dragon advances. As part of the procession he has been confined within a huge black keg or barrel, placed on its side upon the Yule Cart, which was dragged in by the*

Mummers as they passed on up the Dining-hall. He lies within, his dappled dragon's head or mask alone appearing from without the open end of the great barrel, eyes staring at the ceiling and with mouth agape. He has a long red tongue which he shoots forth between his teeth and draws within to the accompaniment of most awful roars. Now, the Yule Cart is rolled into the centre of the Dining Hall. The other mummers pull the dragon from the barrel, and setting this on end he stands upon it, roaring and gesticulating. He lifts off his mask and from the eminence on which he stands addresses the company in scornful mien as though disgusted with the part he has to play.)

DRAGON.
It likes me *not*, to take this *horrid* part
With *nothing* but me teeth (*pointing with his finger to the row of teeth within the jaws of his mask*) to show me *art*. (*Retires*)

(*At this point the Giant suddenly steps out. He divests himself of his false body before leaving the Dais, speaking from a smaller mask that fits his face, bearded and with a black and tousled wig. In loud and strident tones he addresses himself directly to The Dragon*)

GIANT.
Then bear with me, thou Dragon bold (*pointing to the Dragon*)
I'm to be Giant, I am told. (*Retires*)

(*The Doctor advances, blinks his eyes, looks wise and peers out over the rims of his big spectacles*)

DOCTOR.
I am the Doctor,
Look and see,
The Cure-all of our company. (*Retires*)

CHORUS.
(*Immediately*)
The Cure-all of this company.

THE SARABANDE.

Thus having contrived the introduction of each of the mummers, the characters perform a fantastic dance, proceeding by groups and individuals down the left-hand side of the Dining Hall, rounding the turn by the entrance, and proceeding once more up the right. Pomposity and self-importance are the spirit of the dance. Each tries to represent by his steps aspects peculiar to his assigned character. Some do it readily. Others attempt to copy and are baffled, receiving help from the more active members of the cast. Father Christmas is particularly slow. The dance is suited to the music, which at first is pompous and pronounced in beat, but gradually rises to a crescendo in more lively measures. At this point, having rounded the turn just at the entrance of the Dining-Hall and proceeded a short distance up the room, the mummers evince distinct anxiety as though they began to fear they would not reach the appointed spot before the Dais at the climax of the Sarabande. They thereupon lose all semblance of order, urging each other forward, and in rout reach the front of the Dais where at the proper bar they swing about and perform as one a most sweeping and preposterous bow to the audience.

(*The Turkish Knight advances*)

KNIGHT.
Open your doors and let *me* in,
I hope your favors I shall win. (*implying no doubt*)
Whether I rise or whether I fall,
St. George is here and swears he will come in, (*He and all point to St. George*)
And if he does I know he'll pierce my skin, (*loud whistling noise for the piercing*)
If you do not believe what I do say,
Let Father Christmas come in—clear the way. (*Retires*)

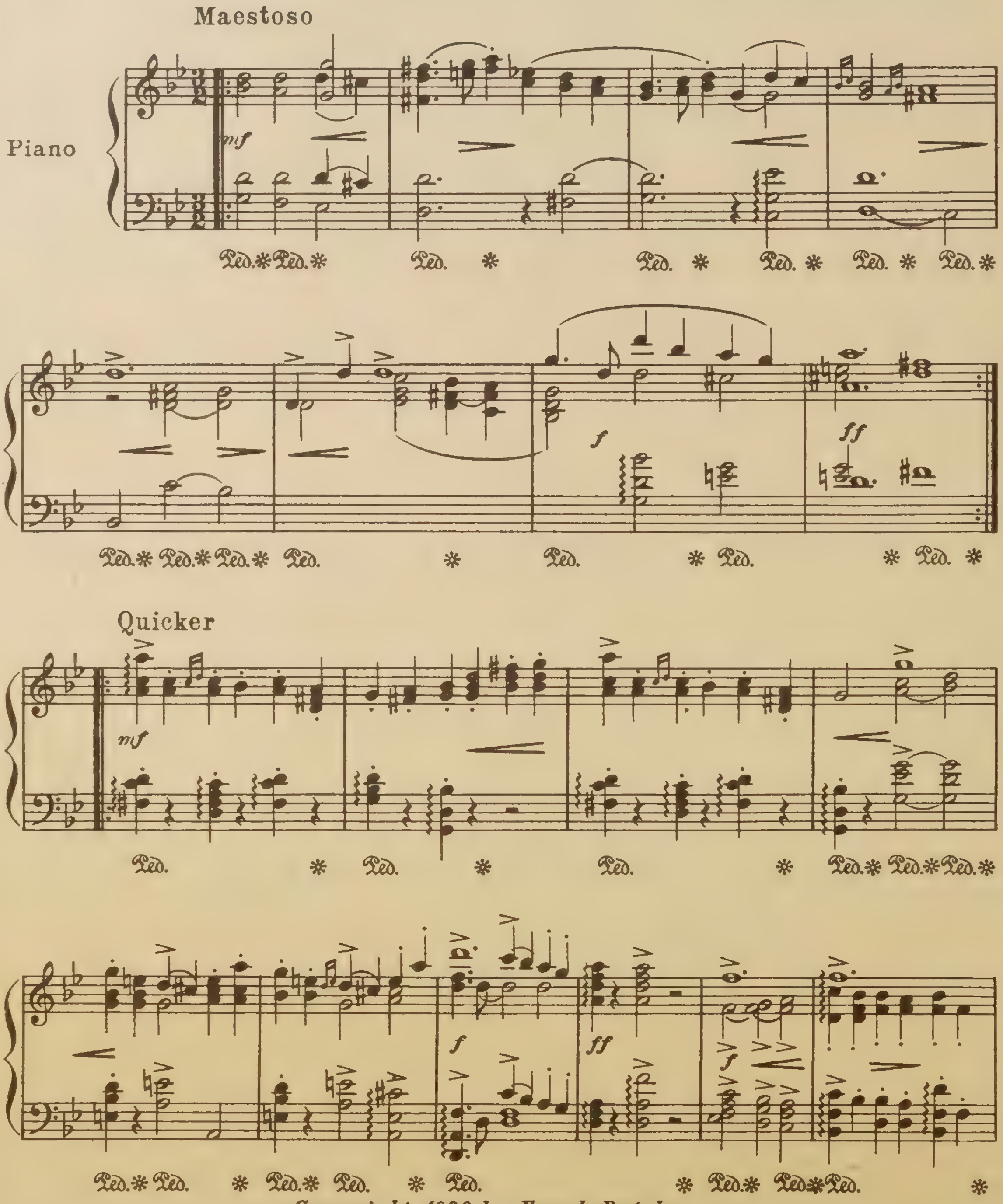
The Mummers' Play

a) Prelude: Sarabande in G Minor

(From Suite of Dances "In Stately Measure")

No.1

Music Composed by
Frank Butcher


Maestoso
Piano
mf
f
ff
Quicker
mf
f
ff
f
Ped. *

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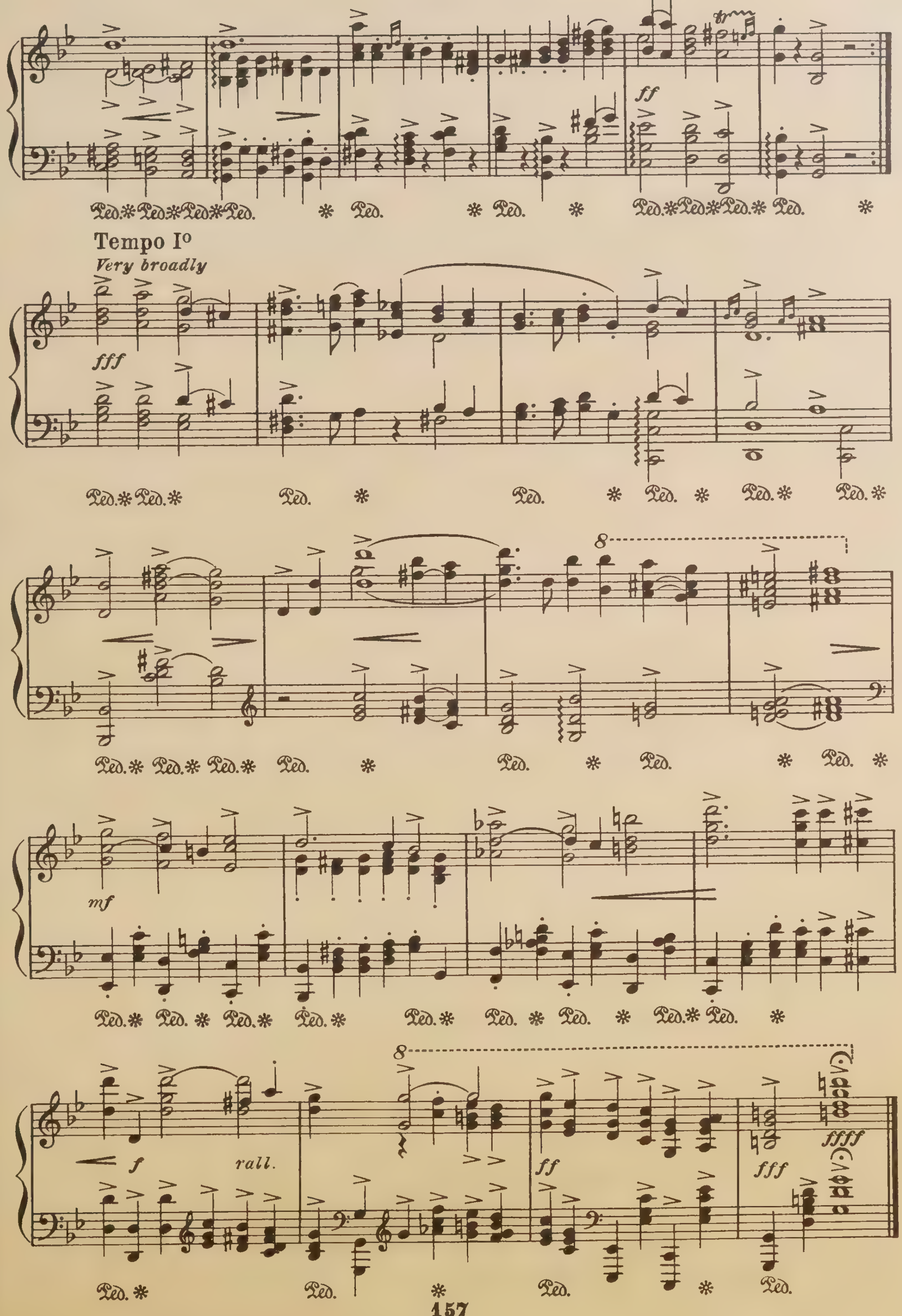

ff
Ped.✻Ped.✻Ped.✻Ped. ✻ Ped. ✻ Ped. ✻ Ped.✻Ped.✻Ped.✻ Ped. ✻
Tempo I°
Very broadly
fff
Ped.✻Ped.✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.✻ Ped.✻
8
Ped.✻ Ped.✻ Ped.✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻
mf
Ped.✻ Ped. ✻ Ped.✻ Ped.✻ Ped.✻ Ped. ✻ Ped. ✻ Ped.✻ Ped. ✻
8
f
rall.
ff
fff
ffff
Ped. ✻ Ped. ✻ Ped. ✻ Ped.

(Father Christmas advances, escorted at left by Jack Finney)

Father Christmas. Here come I, Old Father Christmas,
Welcome or welcome not, I hope Old Father Christmas
Will never be forgot,
I do not come here to laugh or to jeer,
But for a pocket full of money and a skin full of beer.
If you do not believe what I do say,
Come in the King of Egypt, clear the way. *(All point to the King of Egypt)*

The King of Egypt advances. *Great pomposity of manner and exaggeration.*

King. Here I the King of Egypt, *boldly* do appear,
St. George! St. George! walk in, my only son and heir *(All point)*
Walk in St. George, and boldly take thy part,
That all the people here may see thy wondrous art.

(St. George advances. Upon hearing his name called he has been getting "off" of his horse assisted by Jack Finney and the others. They prod him, as he is reluctant)

St. George. Here come I, St. George,
From Britain did *I* spring,
I'll fight the Dragon bold,
My wonders to begin.
I'll clip his wings,
He shall not fly,
I'll cut him down or else I'll die.

(The Dragon advances)

Dragon. Who's he that seeks the Dragon's blood,
And calls so angry and so loud,
That English dog? *(pointing to St. George in the background)*
Will he before me stand?
With my long teeth and scurvy jaw,
Of such I'd break up half a score,
And stay my stomach till I'd more.

(St. George and the Dragon fight, and the latter is wounded and falls)

(Enter Father Christmas, anxiously)

Father Christmas. If there is a doctor to be found,
All ready near at hand,
To cure this deep and deadly wound,
And make this champion stand.

(The Doctor advances)

Doctor. Oh, yes, there *is* a doctor to be found,
All ready near at hand,
To cure this deep and deadly wound,
And make this champion *stand.*

Father Christmas. What can you cure?

Doctor. All sorts of diseases,
Whatever you pleases,
The physick, the palsey, the gout,
And if the Devil's in, I'll blow him out.

Father Christmas. What is your fee?

Doctor. Fifteen pound it is my fee,
The money to lay down,
But as 'tis such a rogue as thee,
I'll cure for ten pound—
I carry a little bottle of Alicomepane

(Here Jack Finney opens the pill box that the Doctor has and gives the latter a small bottle. The Doctor holds it up for inspection)

Here Jack, take a little of my flip flop,
Pour it down thy tip-top, *(Attempts to raise the Dragon)*
Rise up! *(Tremendous efforts to raise the Dragon)*
Rise up, and fight again.

(Upon pouring the contents of the bottle into the Dragon's mouth, the Dragon groans, stirs, shoots out his tongue and gets up. The fight is renewed. The Dragon falls again)

Father Christmas. *(Rushing to Dragon)*
By St. Denis here I find *(Points dramatically to the Dragon's mouth)*
A tooth upon the Dragon's mind.

Doctor. By St. George! Haste! Pull it out,

(Motions Jack Finney to do so. Jack feels about the Dragon's mouth and inserts a fire tongs. Gropes for the tooth but cannot find it. Finally appears to touch it, but fails in his attempt to extract it)

And thus relieve his royal snout.

Finney. Odds Bodkins, Now then, one, two, three!

(Doctor and Turkish Knight clasp each other around the waist and pull on "three")

It doth not come! Ah, Woe is me!
Again!—Haste Doctor! Turkish Knight!
We must perform this awful rite.
One, two, three—*(The tooth does not come)*
No?—
Hee! Hee! Hee!
I'll count again then, One, two, three.

(On "three" they all pull with a marvelous great groan, and the tooth comes out in the tongs)

Of this vile curse, at last, he's free.

(Jack holds up tooth triumphantly)

St. George. *(With his foot on the breast of the Dragon)*
Here I am, St. George, That worthy champion bold,
And with my sword and spear,
I won three crowns of gold
I fought the fiery Dragon,
And brought him to the slaughter,
By that I won fair Saba, The King of Egypt's daughter.
Where is the man who now will me defy,
I'll cut his giblets full of holes,
And make his buttons *fly*.

(The Turkish Knight advances)

Knight. Here come I, the Turkish Knight,
Here come the Turkish land to fight,
I'll fight St. George who is my foe,
I'll make him yield before I go,
He brags to such a high degree
He thinks there none can fight the like of he.

St. George.
Where is the Turk who will before me stand,
I'll cut him down with my courageous hand,
And make these buttons fly.

(They fight. The Turk is overcome and falls on one knee)

Knight. Oh pardon me, St. George, pardon of thee I crave,
Oh pardon me this night and I will be thy slave.

St. George. No pardon shalt thou have while I have foot to stand
So rise thee up again and fight out sword in hand.

(They fight. The Turkish Knight is killed)

(The Giant advances)

Giant. Here come I, The Giant, Bold Turpin is my name,
And all the nations round, do tremble at my fame,
Where'er I go, they tremble at my sight,
No lord or champion long with me would fight.

(St. George and the Giant fight)
(The Giant is killed)
(The Giant falls. The Doctor takes his position at the Giant's head. Jack Finney takes his position at the Giant's feet)

Finney. Hear it fizzle and sizzle!
(Shakes the frying pan over the Giant's head)

Doctor. Hear it sizzle and fizzle!
(Repeats the words in great surprise, and consternation, holding his hands in the air)
Go, take his pulse. *(Pointing to Jack Finney)*

Finney. I do not hear his pulse. *(Holding up the Giant's foot and listening)*

Doctor. He does not hear his pulse. *(Repeating in great horror holding up his hands in air)*

Finney. He must be dead. *(In great glee. Throws down Giant's foot after the word dead)*

All. He must be dead. *(Holding up hands in horror)*

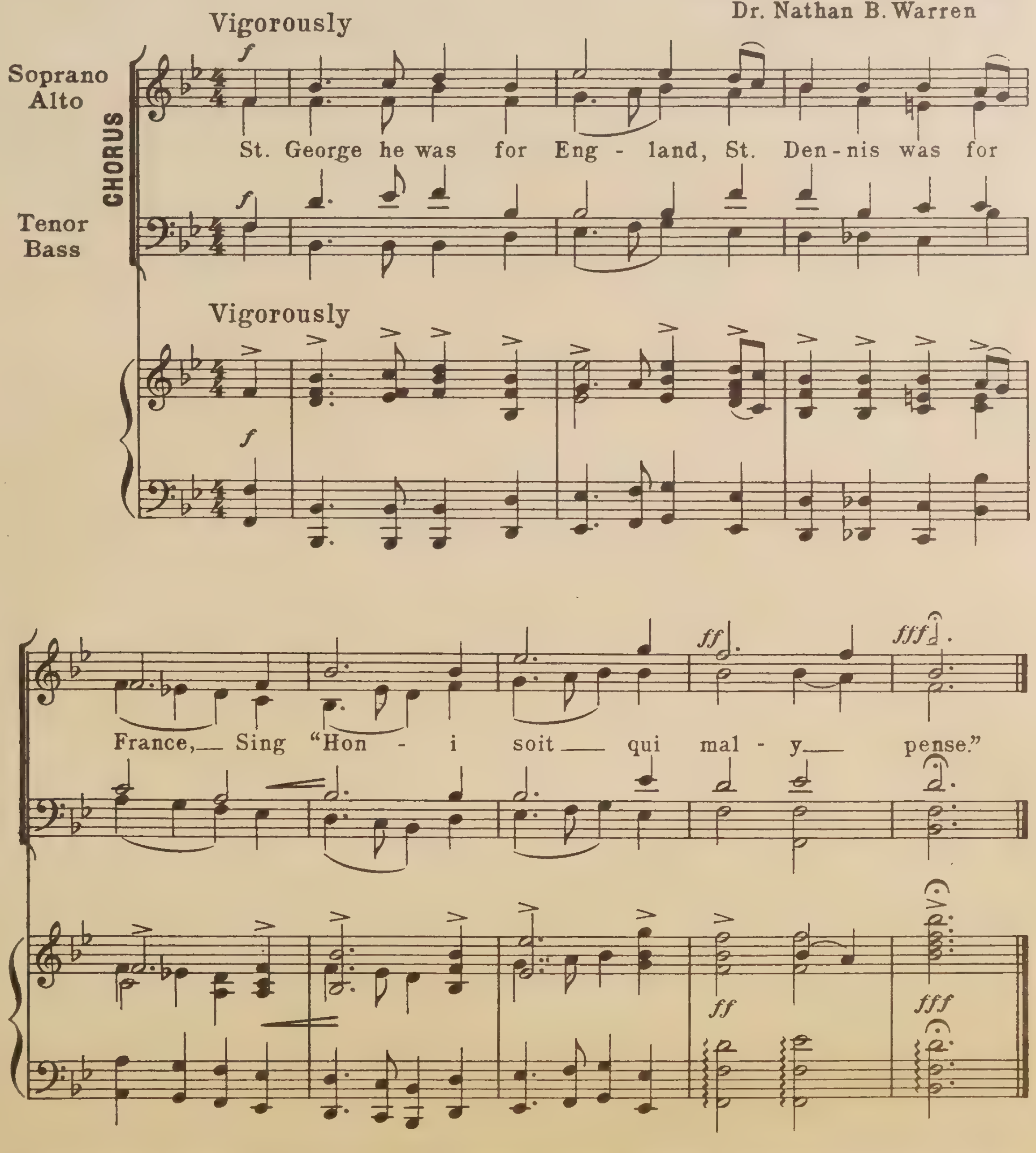
(At this point the mummers kneel over the body of the Giant and assume the postures of Angels blowing a Heavenly fanfare to speed the soul of the Giant on its journey beyond. They use toy trumpets or paper instruments while the chorus sings the chorus of the song "St. George he was for England" very mournfully. When this is over the chorus then sings the same music with great freedom and enthusiasm while the mummers remove their properties and take their place among the actors and singers on the dais.)

The Mummers' Play

b) Song– St. George He was for England

Words Traditional

Music arranged by
Frank Butcher
from "Carols or Operettas" by
Dr. Nathan B. Warren


Vigorously
Soprano
Alto
CHORUS
Tenor
Bass
St. George he was for Eng - land, St. Den - nis was for
France, Sing "Hon - i soit qui mal - y pense."
f
ff
fff

This song is to be found in Bishop Percy's "Religues of Ancient Poetry." It appears to have been taken from an old black letter copy in the Pepys Collection imprinted at London 1612. The music is from one of Henry Purcell's operas and is to be found in the late Dr. Rimbault's edition of old English songs.

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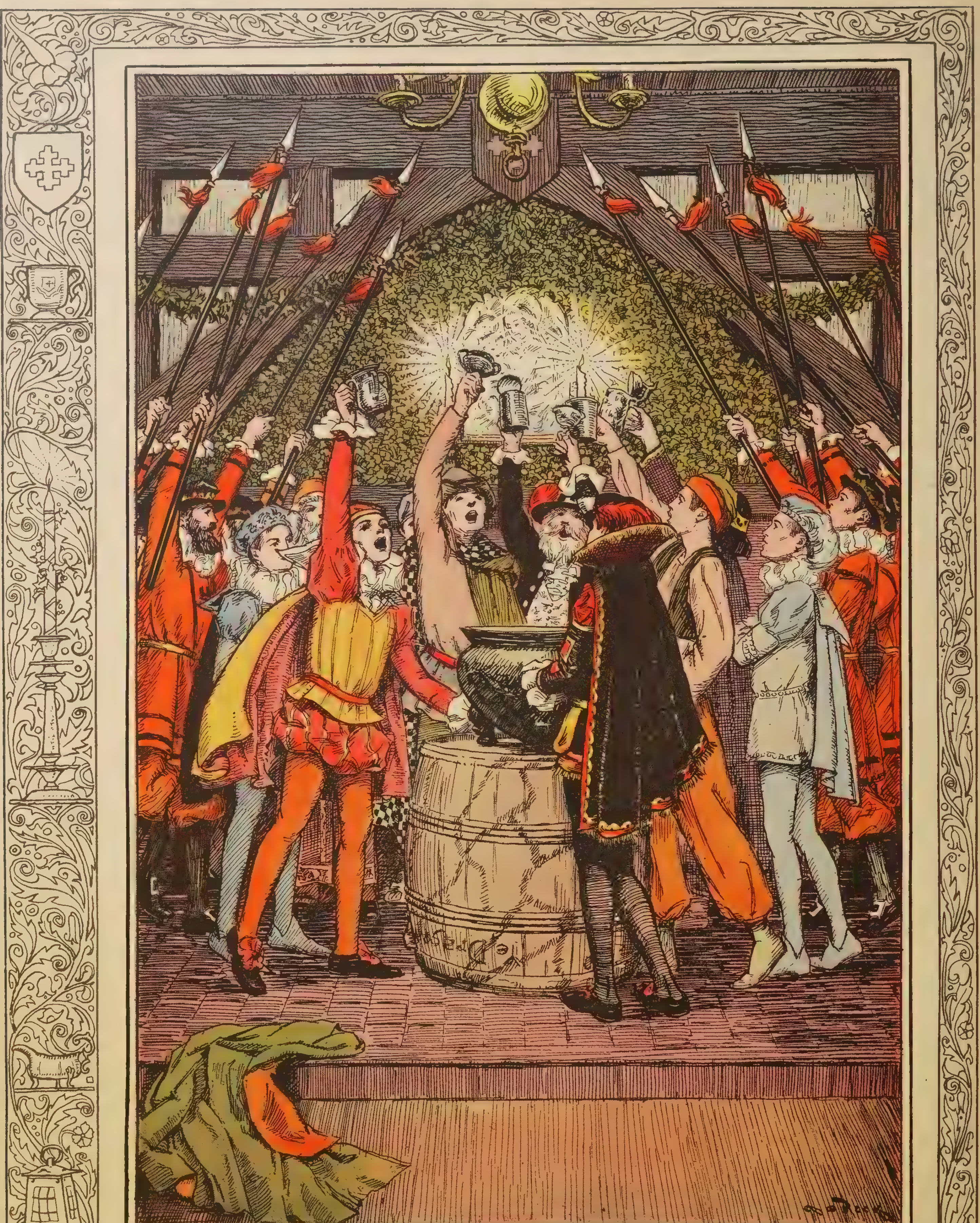
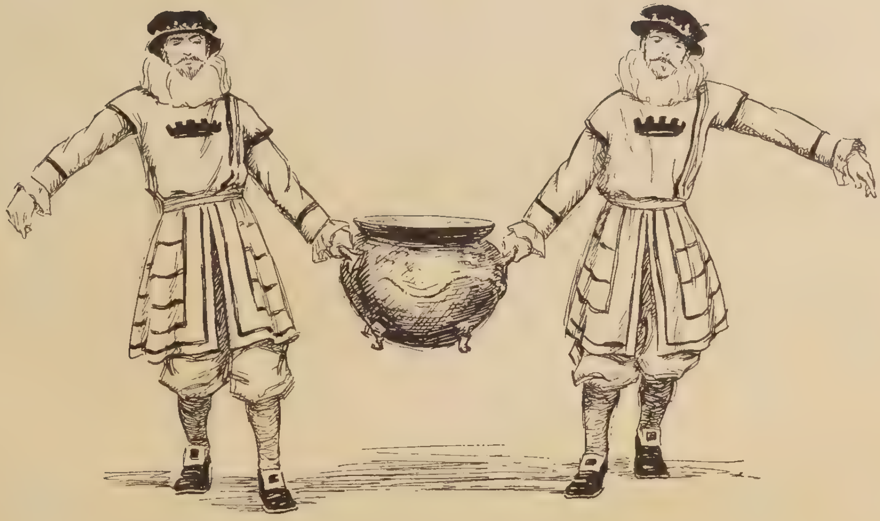
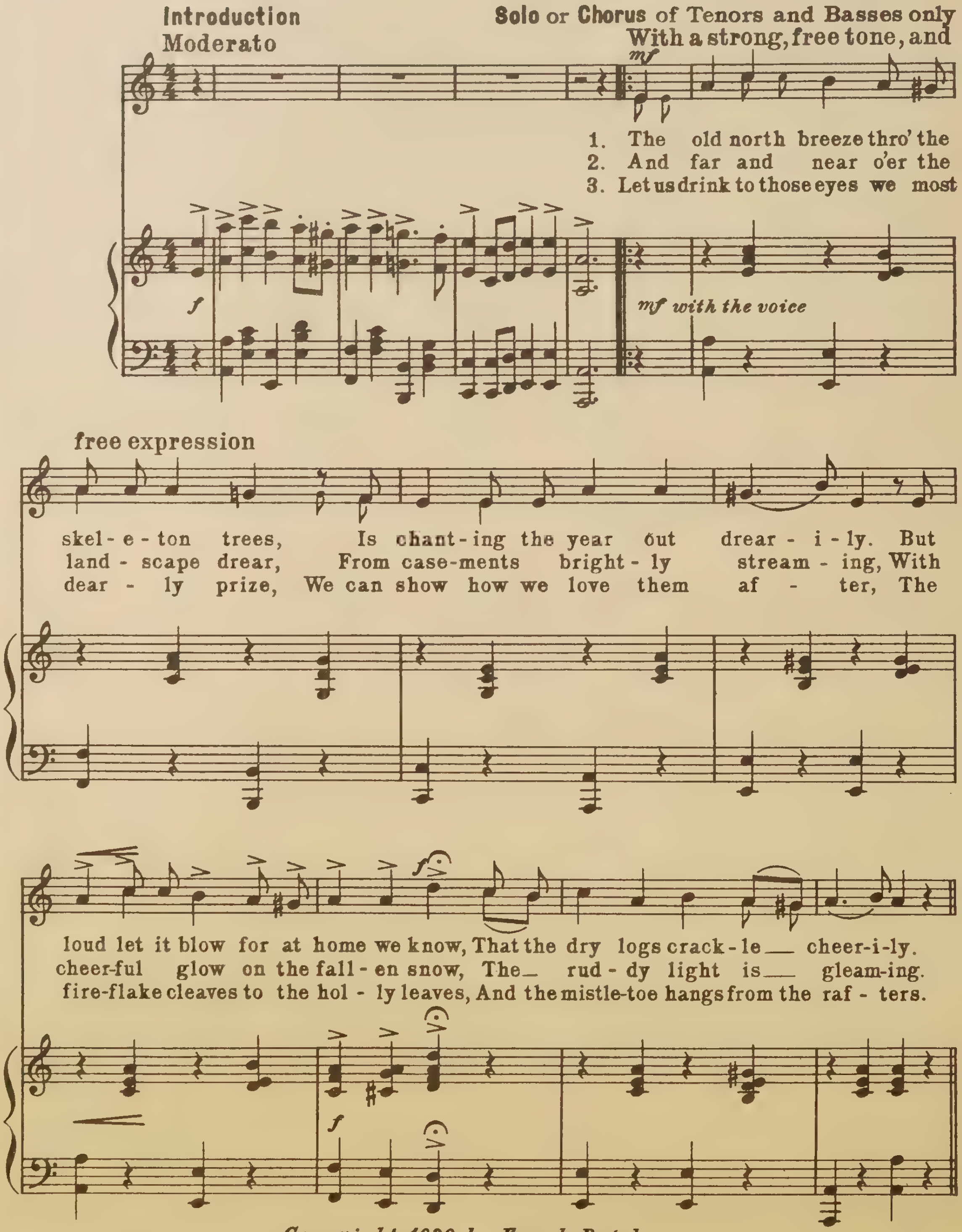


THE Wassail Song. From the kitchen there come to the Dais two *Beefeaters* bearing between them a huge full Wassail Bowl which they place in the centre of the Dais. A shout of "Wassail! Wassail!" arises on the Dais, and the song itself begins as the *Mummers*, taking silver cups from the mantel-piece, dip them into the bowl and pass them among themselves (observing properly the convention that server must stand behind drinker). When the Mummers have drunk, the others on the Dais fill smaller cups with the liquor and toast each other to the words of the chorus, holding high all their cups at the shouts of "Wassail!" and making a final scene for this part of the evening of the utmost color and hilarity.



Wassail Song

Music arranged by
Frank Butcher
from Carol Composed by
Dr. Nathan B. Warren


Introduction
Moderato
Solo or Chorus of Tenors and Basses only
With a strong, free tone, and
mf
f
mf with the voice
1. The old north breeze thro' the
2. And far and near o'er the
3. Let us drink to those eyes we most
free expression
skel - e - ton trees, Is chant - ing the year out drear - i - ly. But
land - scape drear, From case-ments bright - ly stream - ing, With
dear - ly prize, We can show how we love them af - ter, The
loud let it blow for at home we know, That the dry logs crack - le — cheer-i-ly.
cheer-ful glow on the fall - en snow, The — rud - dy light is — gleam-ing.
fire-flake cleaves to the hol - ly leaves, And the mistle-toe hangs from the raf - ters.
f

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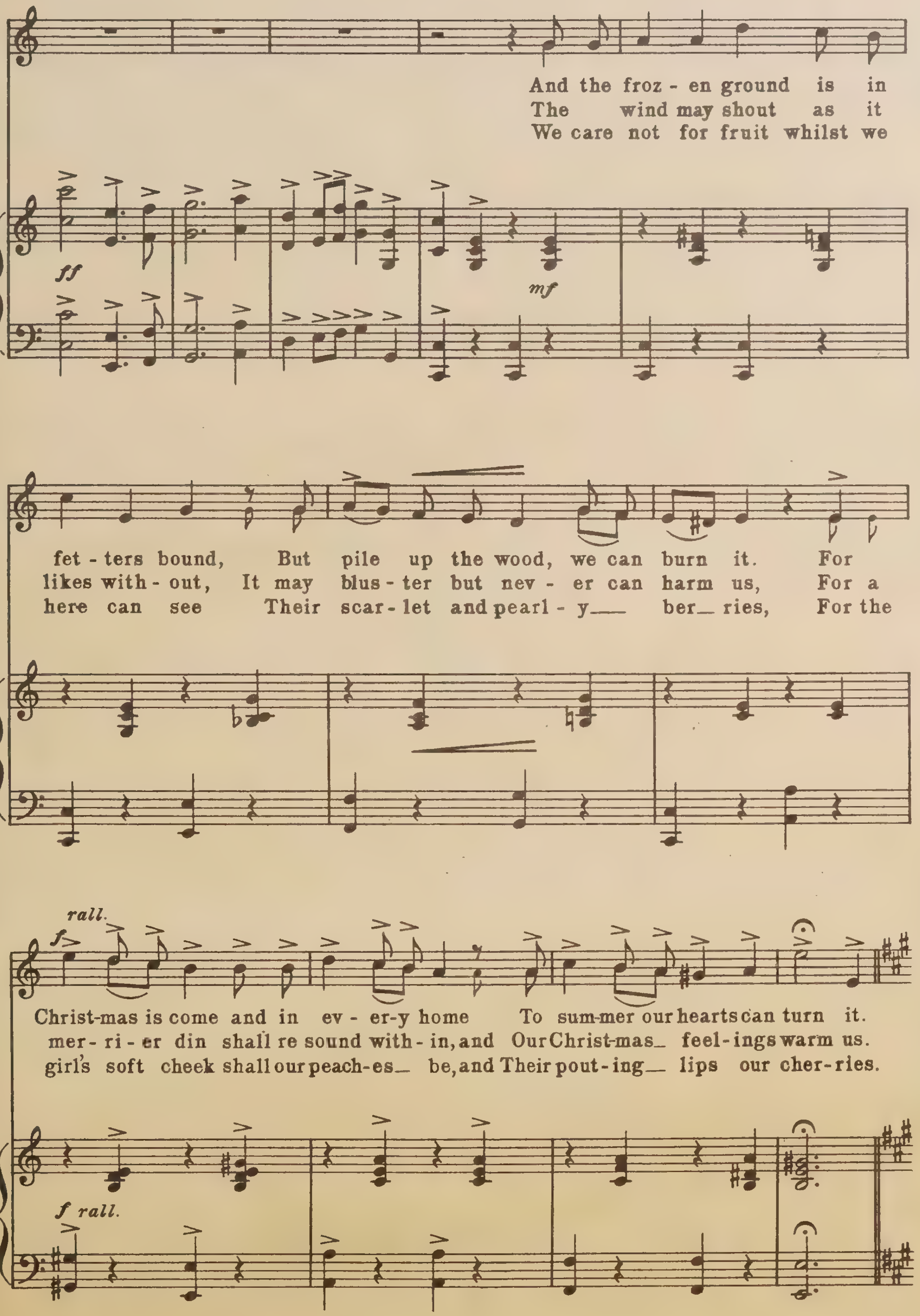
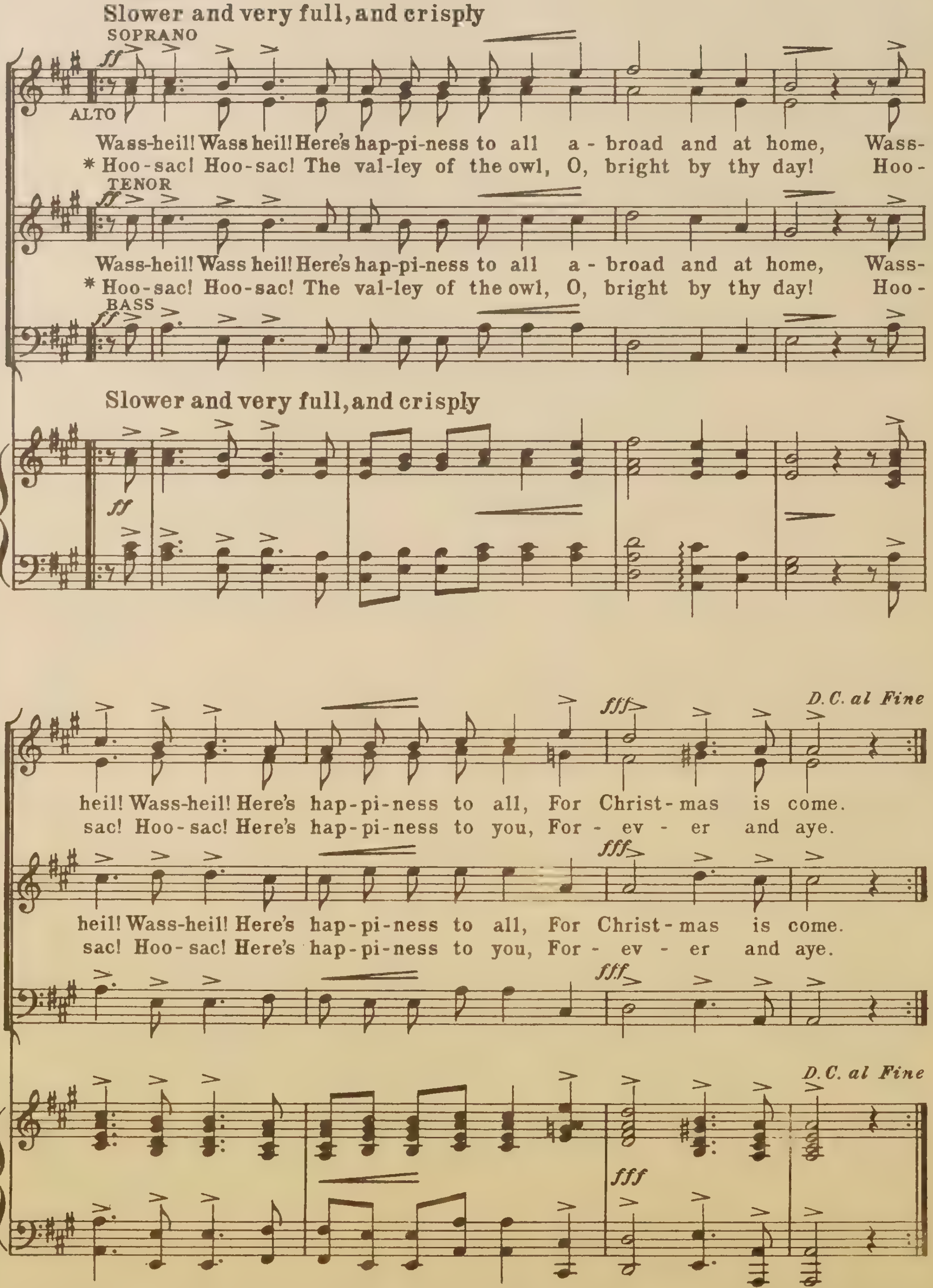

And the froz - en ground is in
The wind may shout as it
We care not for fruit whilst we
ff
mf
fet - ters bound, But pile up the wood, we can burn it. For
likes with - out, It may blus - ter but nev - er can harm us, For a
here can see Their scar - let and pearl - y__ ber__ ries, For the
rall.
f
Christ-mas is come and in ev - er-y home To sum-mer our hearts can turn it.
mer - ri - er din shall re sound with - in, and Our Christ-mas__ feel-ings warm us.
girl's soft cheek shall our peach-es__ be, and Their pout-ing__ lips our cher-ries.
f rall.

Chorus

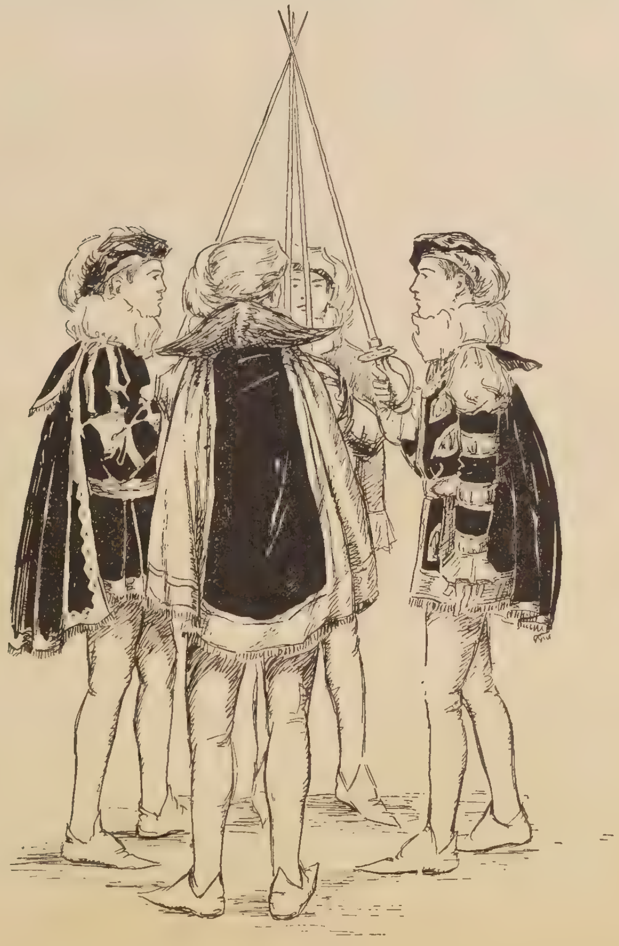

Slower and very full, and crisply
SOPRANO
ALTO
ff
Wass-heil! Wass heil! Here's hap-pi-ness to all a - broad and at home, Wass-
* Hoo-sac! Hoo-sac! The val-ley of the owl, O, bright by thy day! Hoo-
TENOR
ff
Wass-heil! Wass heil! Here's hap-pi-ness to all a - broad and at home, Wass-
* Hoo-sac! Hoo-sac! The val-ley of the owl, O, bright by thy day! Hoo-
BASS
ff
Slower and very full, and crisply
ff
D.C. al Fine
fff
heil! Wass-heil! Here's hap-pi-ness to all, For Christ-mas is come.
sac! Hoo-sac! Here's hap-pi-ness to you, For - ev - er and aye.
fff
heil! Wass-heil! Here's hap-pi-ness to all, For Christ-mas is come.
sac! Hoo-sac! Here's hap-pi-ness to you, For - ev - er and aye.
fff
D.C. al Fine
fff

* At the conclusion of the Chorus after the third verse the words of the Chorus of the Hoosac School Athletic ode will be sung instead of the "Wassheil Chorus."

BRIEF INTERMISSION

(During the intermission the performers have arranged themselves in comfortable groups about the Dais, in which positions, during the following entertainments, all become spectators while not actually participating.)

In stately measure and with becoming grace the *Elizabethans* will then dance the "Gavotte" and "Elizabethan Sword Dance."



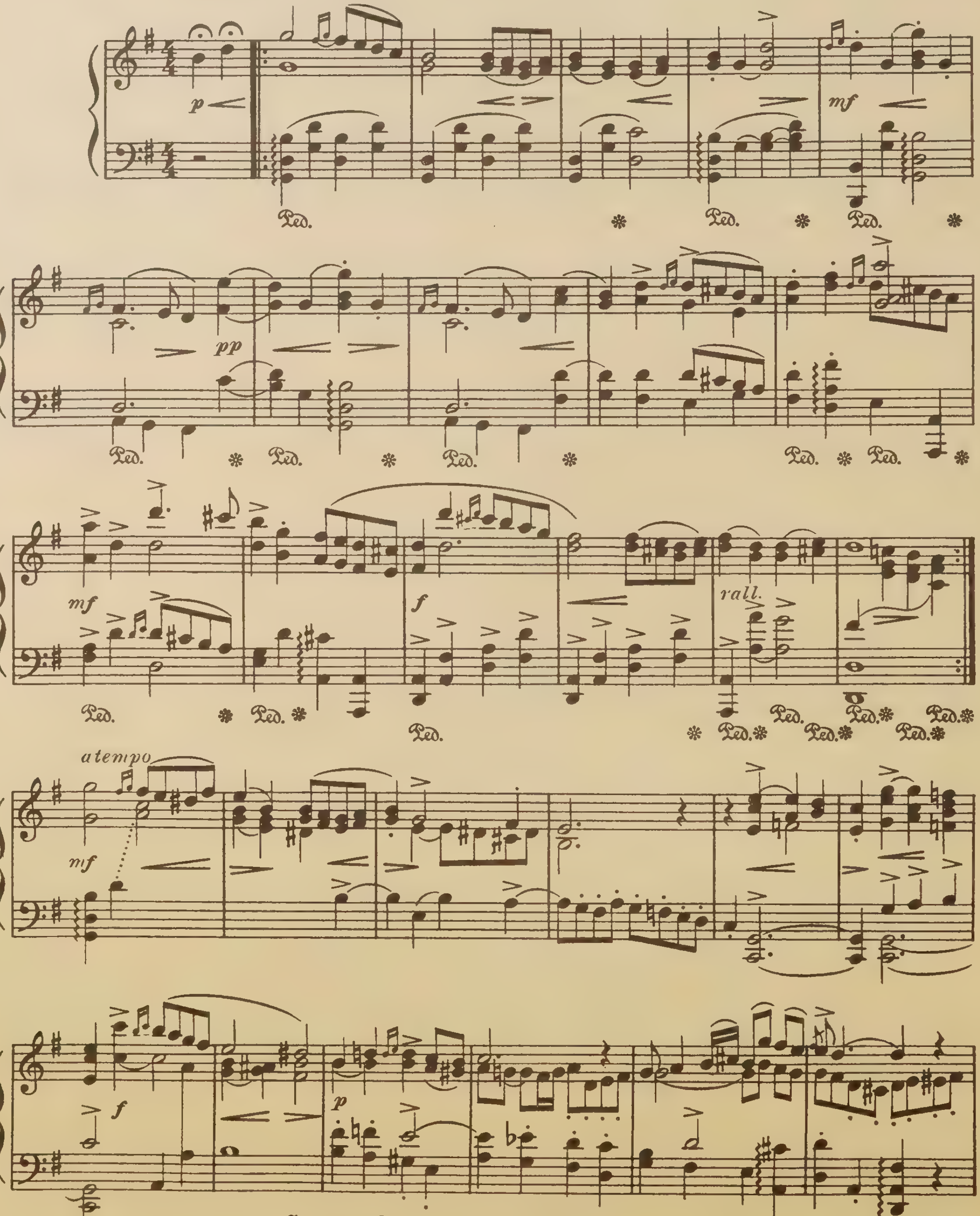
Gavotte, en Rondeau, et Musette

(From Suite of Dances, "In Stately Measure")

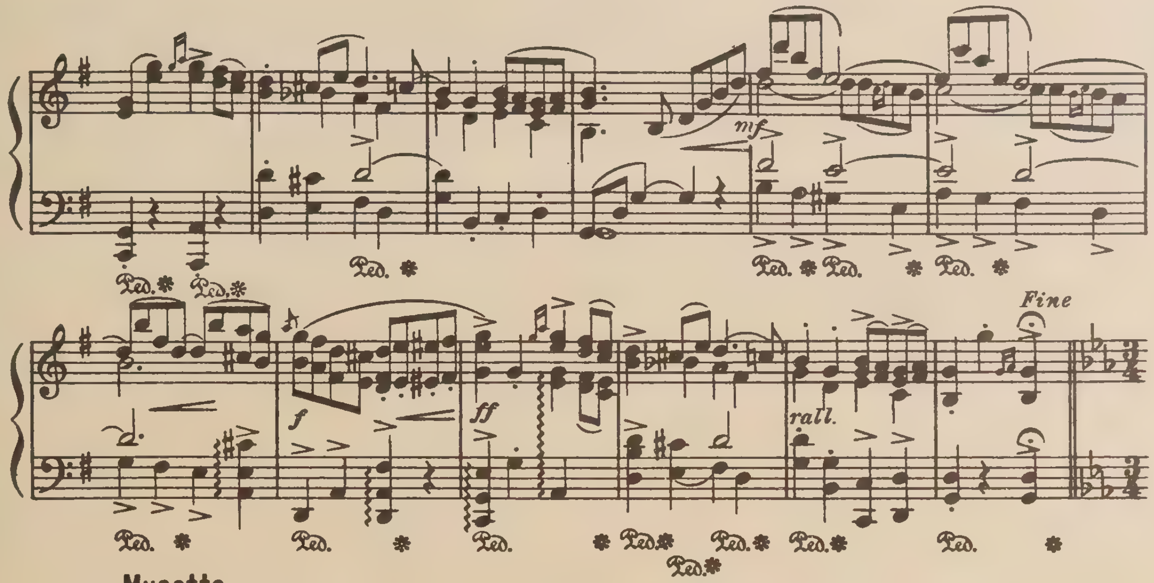
No. 2

Music Composed by
Frank Butcher

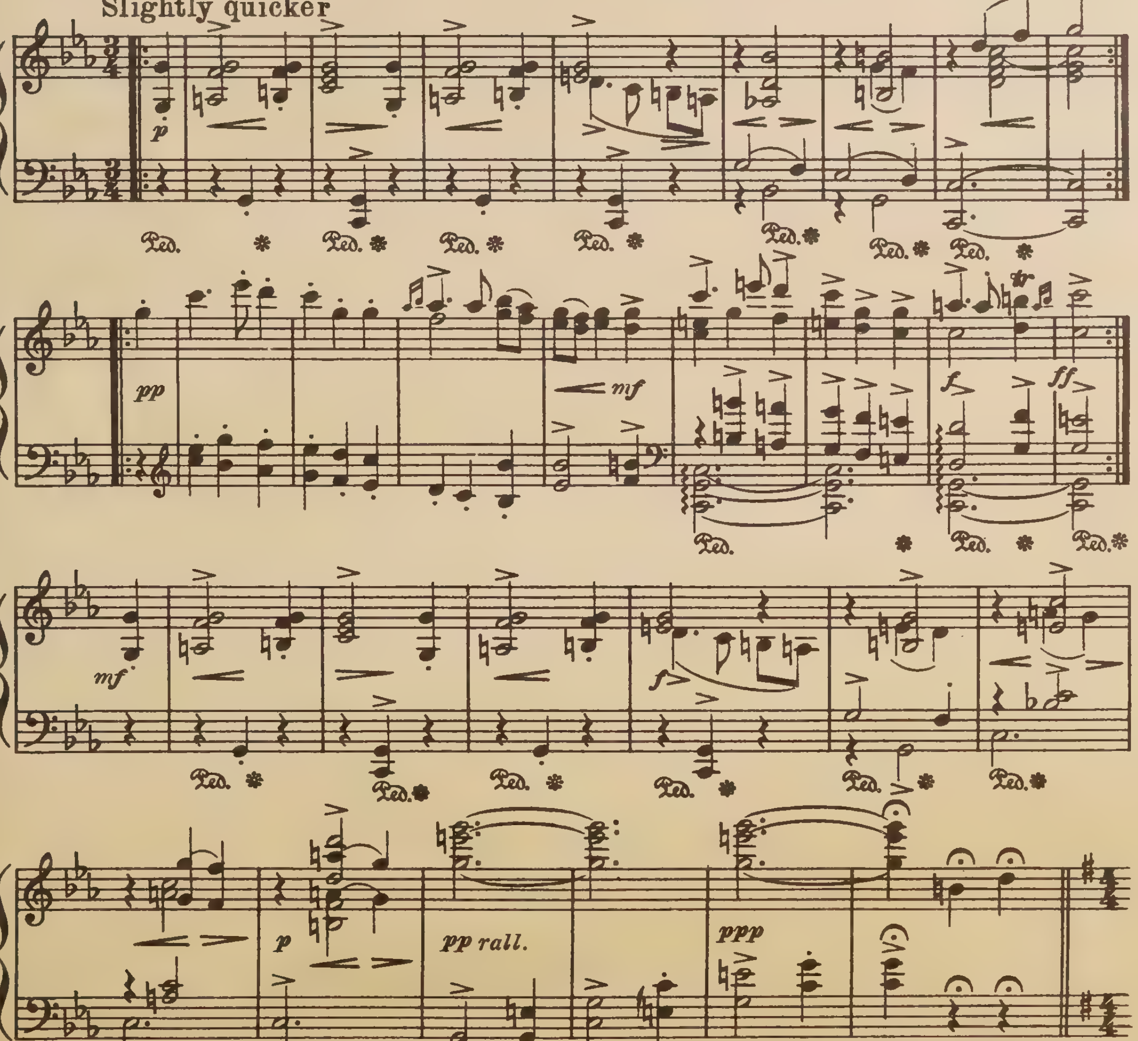
Very gracefully and in moderate time


p
mf
pp
f
rall.
a tempo
Ped.

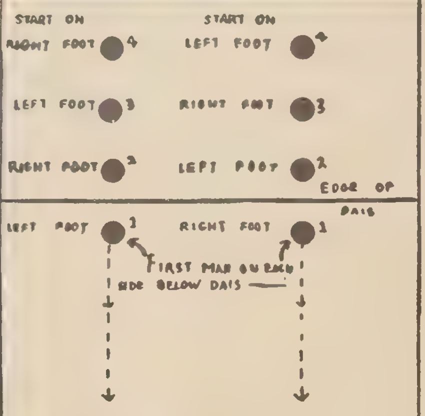
Copyright, 1930, by Frank Butcher


mf
f
ff
rall.
Fine
Ped.

Musette
Slightly quicker


p
pp
mf
f
ff
mf
pp rall.
ppp
Ped.

Gavotte da Capo alla Fine ma senza repetizione


START ON
RIGHT FOOT 4
START ON
LEFT FOOT 4
LEFT FOOT 3
RIGHT FOOT 3
RIGHT FOOT 2
LEFT FOOT 2
EDGE OF DAIS
LEFT FOOT 1
RIGHT FOOT 1
FIRST MAN ON EACH SIDE BELOW DAIS

First man takes eight steps——

Fourth and second turn and bow to first and third respectively——

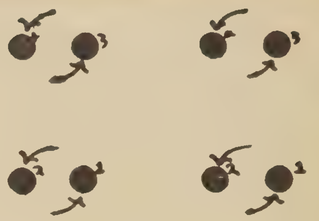
I

The Sword Dance

Note

There are three beats to each movement——

Be sure that *one* is as far from *two* as *three* is from *four* and *two* is from *three* throughout the dance

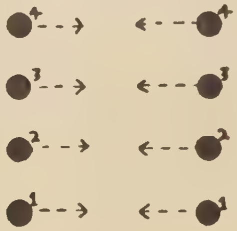


One step half right and hit swords over right shoulder

One step half left and hit swords over right shoulder

Step back into line——

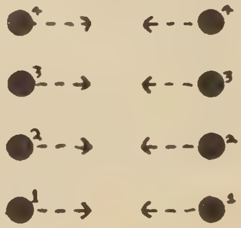
II



Go up to partner with sword raised, hand to chin——

Touch points of sword and then back into line——

III



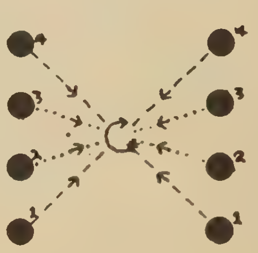
Go up to partner in manner of III hit sword first on right side, then on left——

Back into line——

Note

In III and IV be sure that all keep in line and that each side goes only up half way to meet the other——

IV



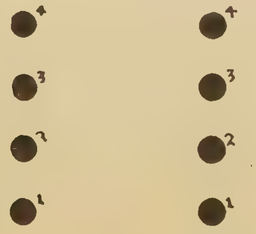
{ *One* and *four*
then
Two and *three* } on each side come together in center, swords as in III

Touch swords over *right* shoulder and walk in circle to the *left*——

Go around once and back into line——

Double time with swords as in III going up and coming back——

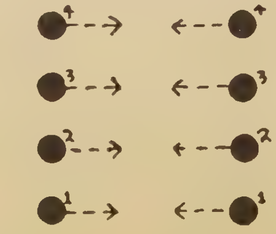
V



Gradually kneel down to music humming, and slowly extending hat in right hand to full length of arm——

Gradually come back, to music, to standing pose, at same time slowly bring hat to rest over heart and bow to partner——

VI



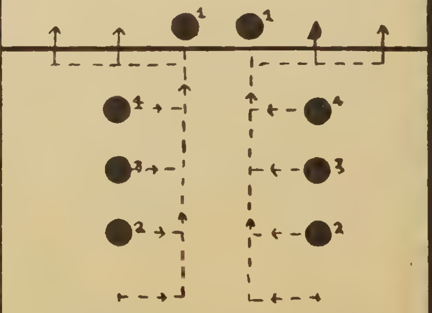
Advance slowly, swords as in III, make arch of swords——

Both number ones assume duelling position, thrust at each other resume position, swords in scabbards——

Slowly turn and pass through arch

Then number twos do the same, then threes and fours——

VII



Number ones step up on the dais and slowly turn

Number twos walk slowly in front of dais *simultaneously* turn and step up on either side of *one;* and turn

Number threes and *fours* do the same as number *twos*

Remove hats, slowly extend them to length of right arm and *at the same time* bow to audience

W.H.White
8/6/29

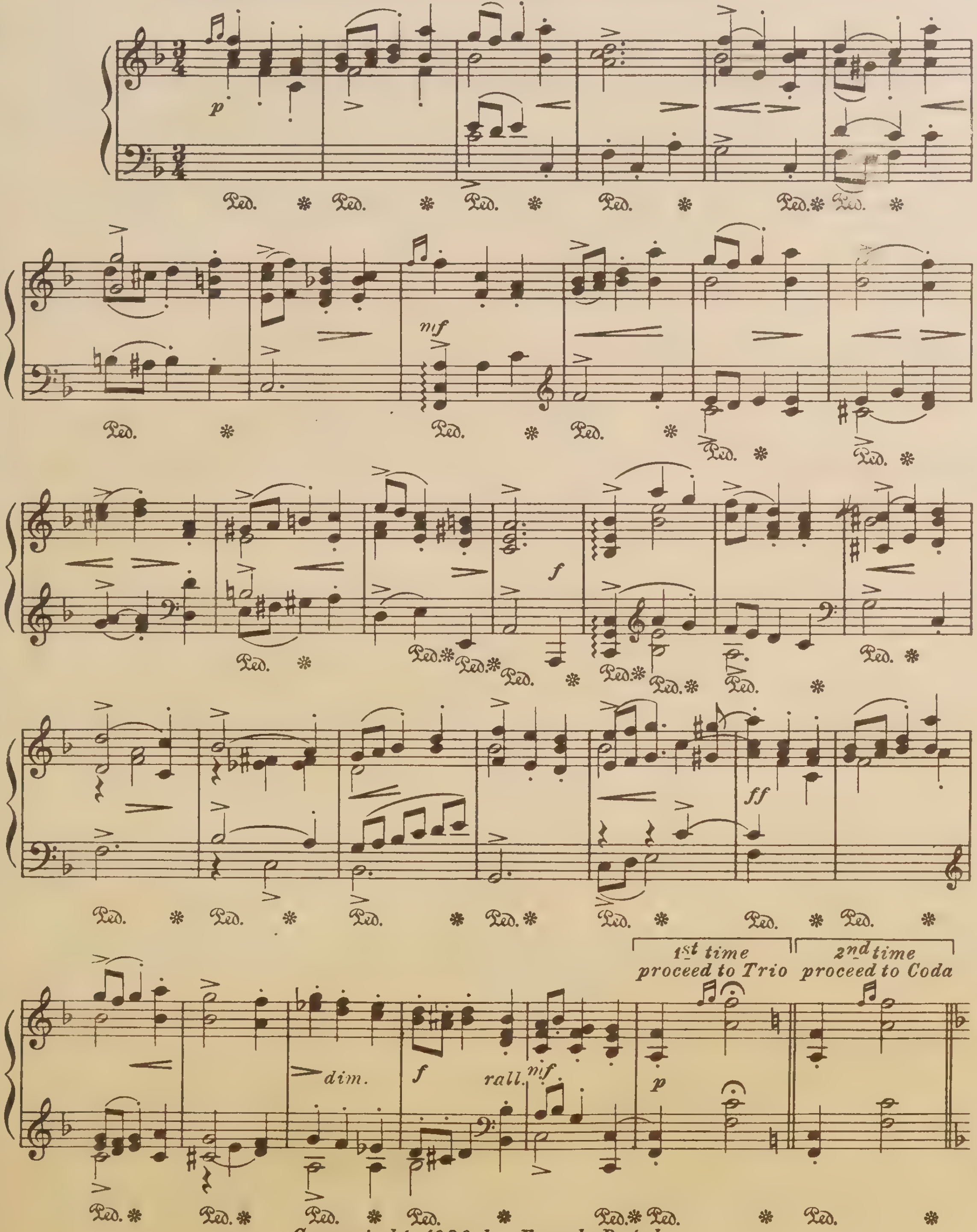
VIII

Elizabethan Sword-Dance
Minuet-Caprice
(From Suite of Dances, "In Stately Measure")

No. 3

Music Composed by
Frank Butcher

Moderate time, and with much grace and rhythm



p
Ped.
mf
f
ff
dim.
rall.
1st time proceed to Trio
2nd time proceed to Coda

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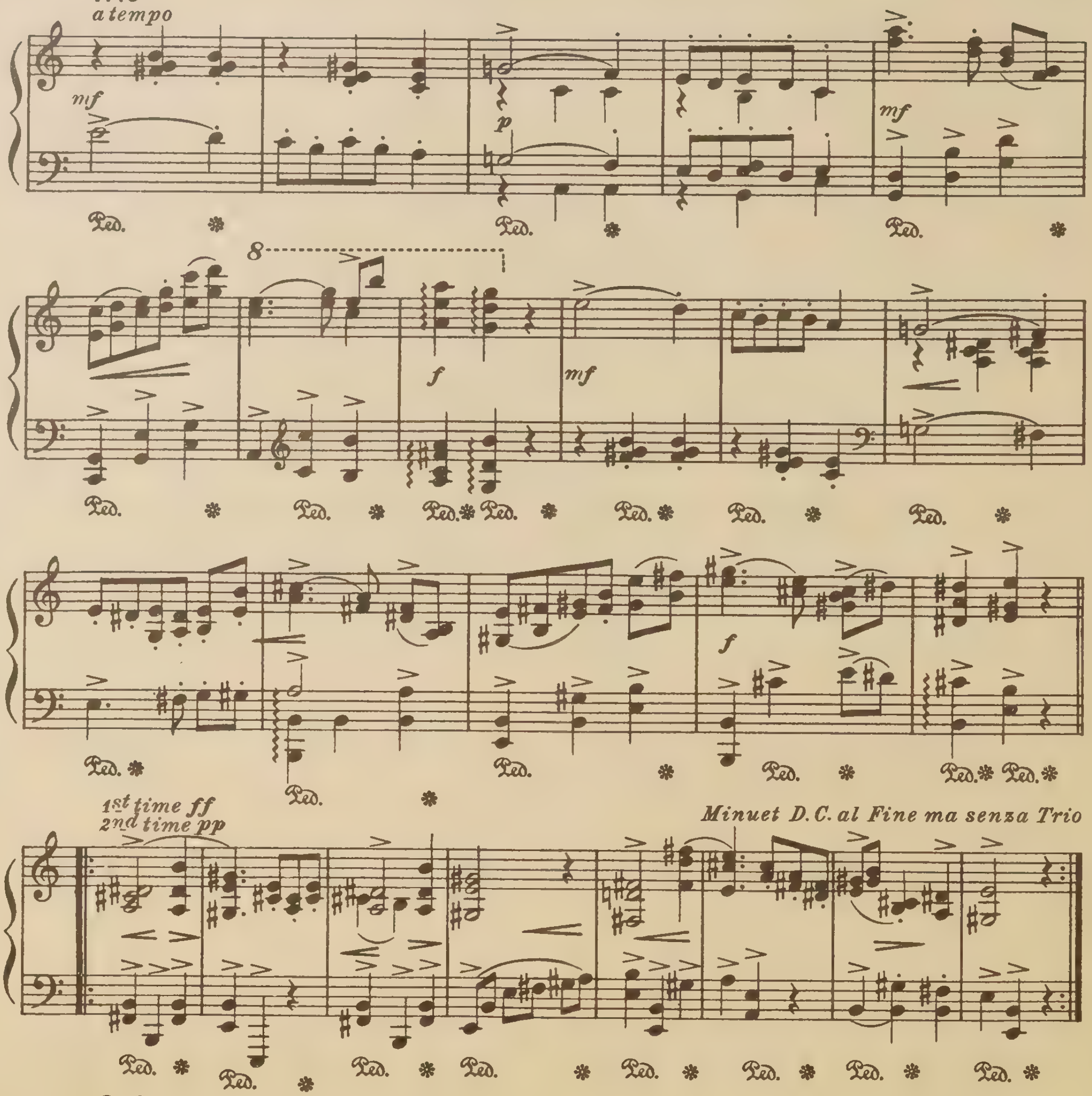
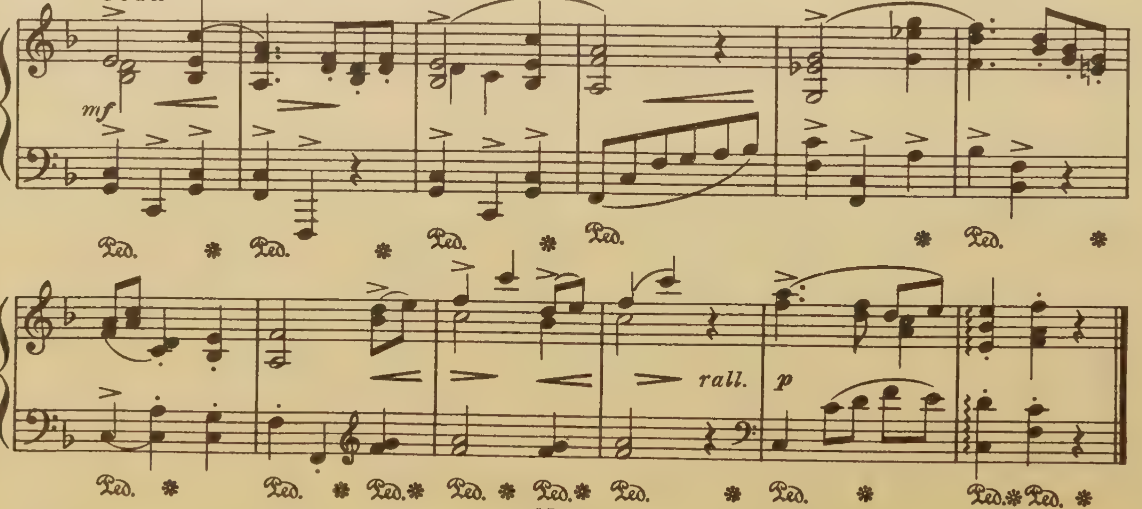
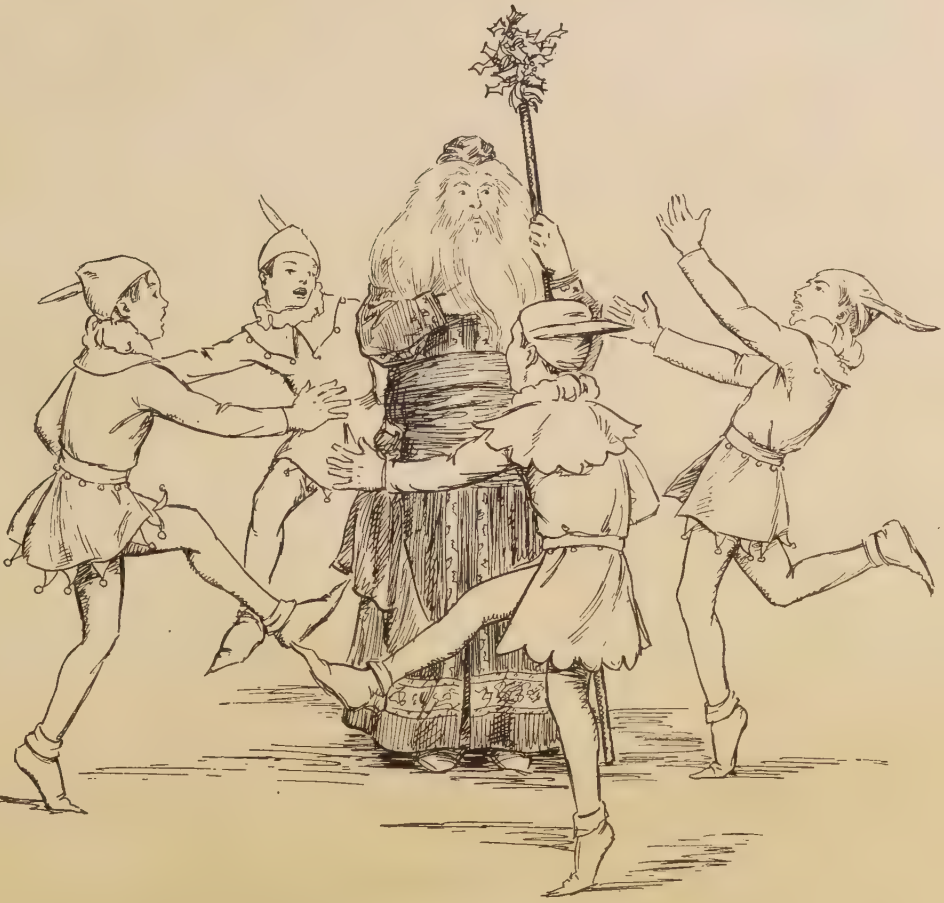
Trio


a tempo
mf
p
mf
8
f
mf
f
1st time ff
2nd time pp
Minuet D.C. al Fine ma senza Trio
Ped.

Coda


mf
rall.
p
Ped.

THE Troubadour Song. For this, there arise and come forward, the *Chief Minstrel* and with another good singer as his attendant. They stroll freely about the Dining-Hall and sing to the audience the five verses of the "Norman Carol." During the singing of the chorus of this carol, *Father Christmas* becomes the chief figure on the stage. "Hail! Father Christmas!" is immediately taken up by the full chorus, and performers and audience pay homage to the jolly saint by making the rafters ring with the gladsome notes of the song. As each Chorus is sung the Jester and Yule Log Pages gradually induce Father Christmas to leave his position on the Dais. At first he simply sways his body to the rhythm of the music—then the irresistible high spirits of the "Yule Log Pages" so infect him that he allows himself to be the centre of a ring dance which they perform during the singing of the chorus after the third or fourth verse of the Carol. At the close of the last refrain the *Yule Log Pages* take their positions, in preparation for the "Dance of the Yule Log Pages," and then break into wild skipping about the Hall to the tune of the "Country Dance"—Father Christmas still being the centre figure of the performance.



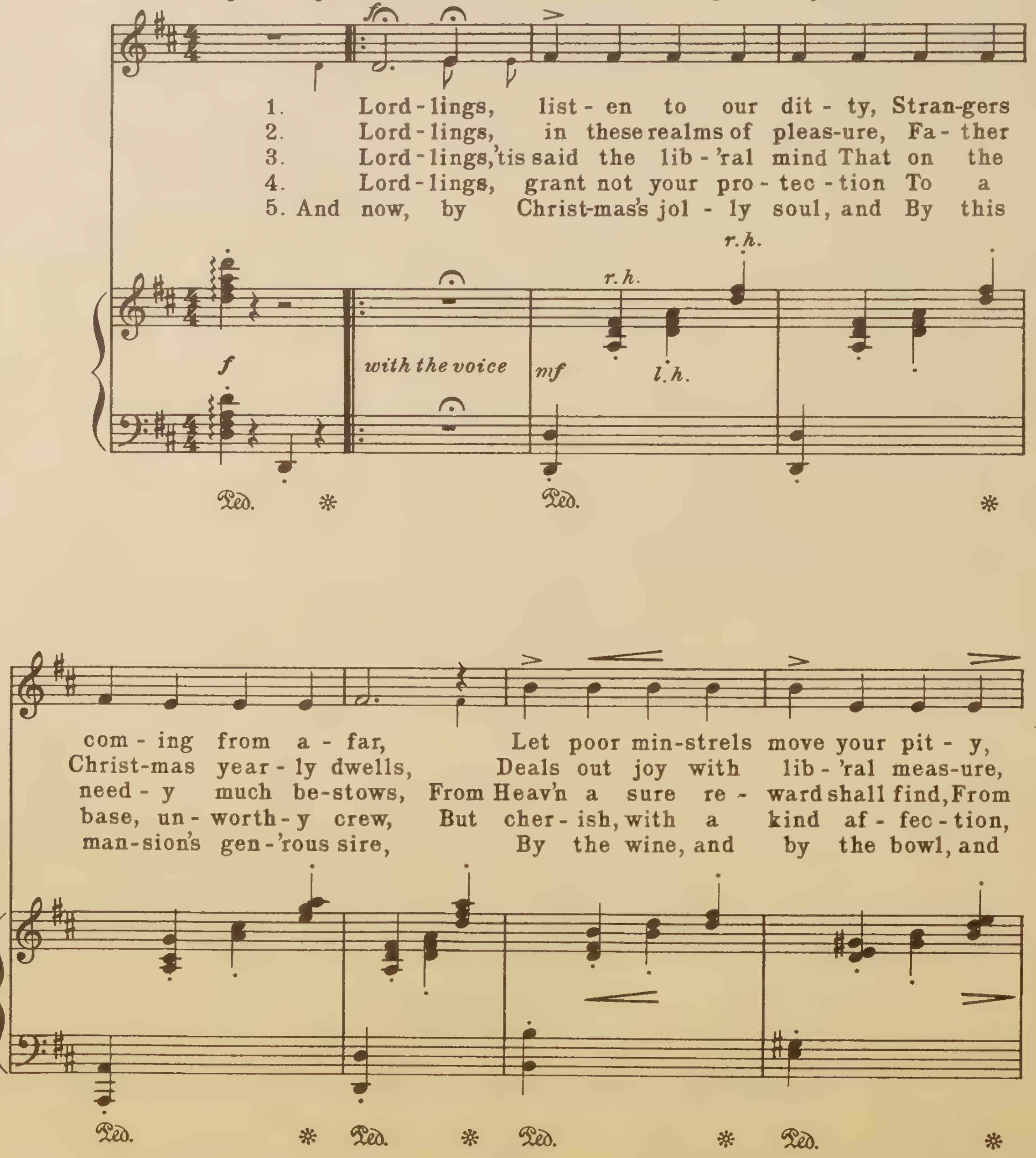
The Norman Carol

Troubadour Song

Words Traditional

Music arranged by
Frank Butcher
from "Carols or Operettas" by
Dr. Nathan B. Warren

Solo (Minstrels)
Very freely, and with moderate time and good rhythm


1. Lord-lings, list-en to our dit-ty, Stran-gers
2. Lord-lings, in these realms of pleas-ure, Fa-ther
3. Lord-lings, 'tis said the lib-'ral mind That on the
4. Lord-lings, grant not your pro-tec-tion To a
5. And now, by Christ-mas's jol-ly soul, and By this
f
with the voice
mf
r.h.
l.h.
Ped.
com-ing from a-far, Let poor min-strels move your pit-y,
Christ-mas year-ly dwells, Deals out joy with lib-'ral meas-ure,
need-y much be-stows, From Heav'n a sure re-ward shall find, From
base, un-worth-y crew, But cher-ish, with a kind af-fec-tion,
man-sion's gen-'rous sire, By the wine, and by the bowl, and

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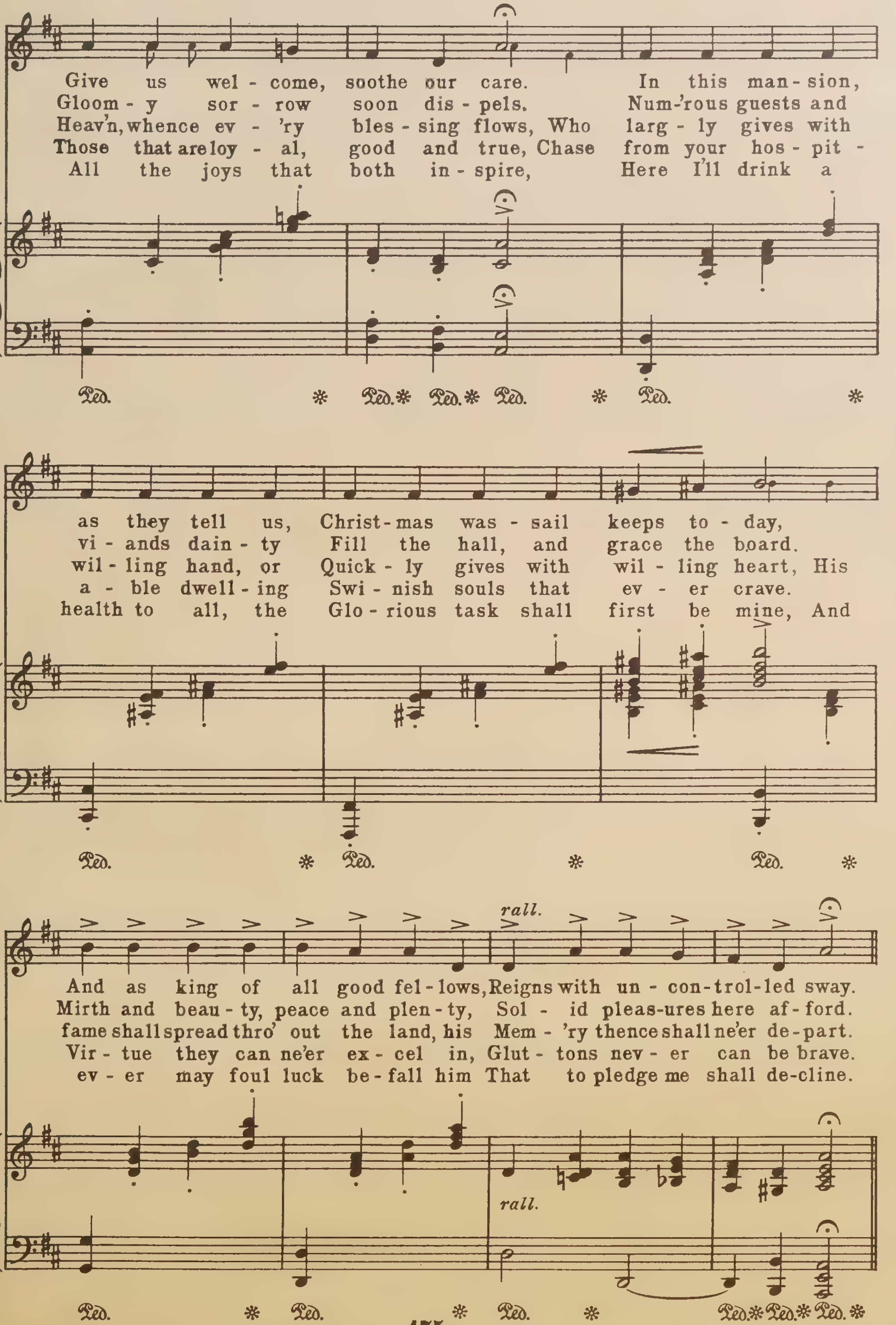
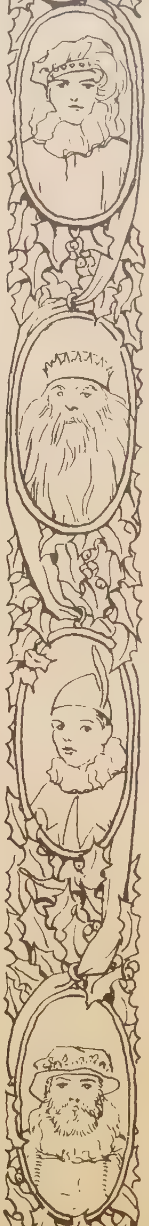
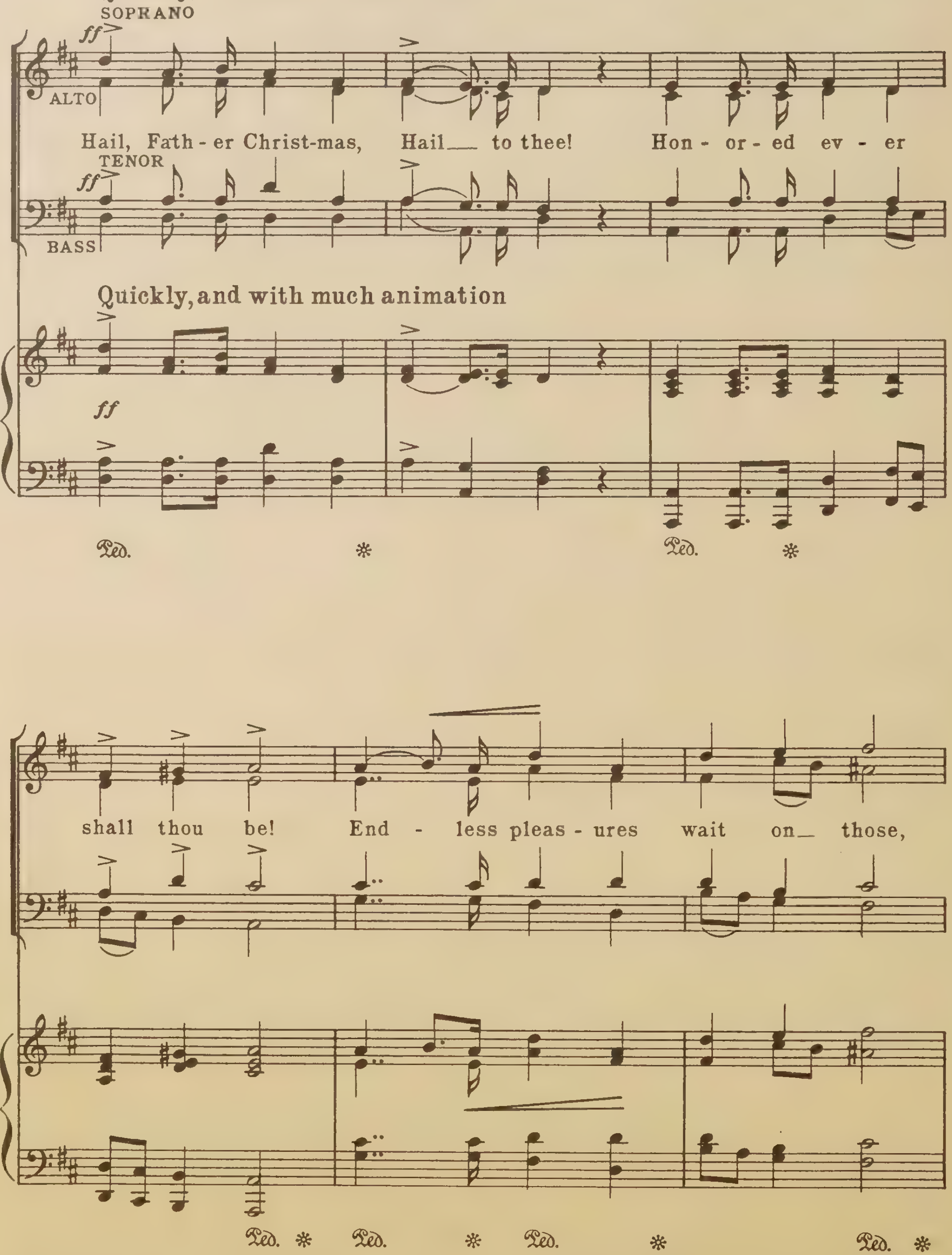

Give us wel - come, soothe our care. In this man - sion,
Gloom - y sor - row soon dis - pels. Num-'rous guests and
Heav'n, whence ev - 'ry bles - sing flows, Who larg - ly gives with
Those that are loy - al, good and true, Chase from your hos - pit -
All the joys that both in - spire, Here I'll drink a
as they tell us, Christ - mas was - sail keeps to - day,
vi - ands dain - ty Fill the hall, and grace the board.
wil - ling hand, or Quick - ly gives with wil - ling heart, His
a - ble dwell - ing Swi - nish souls that ev - er crave.
health to all, the Glo - rious task shall first be mine, And
rall.
And as king of all good fel - lows, Reigns with un - con - trol - led sway.
Mirth and beau - ty, peace and plen - ty, Sol - id pleas-ures here af - ford.
fame shall spread thro' out the land, his Mem - 'ry thence shall ne'er de - part.
Vir - tue they can ne'er ex - cel in, Glut - tons nev - er can be brave.
ev - er may foul luck be - fall him That to pledge me shall de - cline.
rall.
Ped.



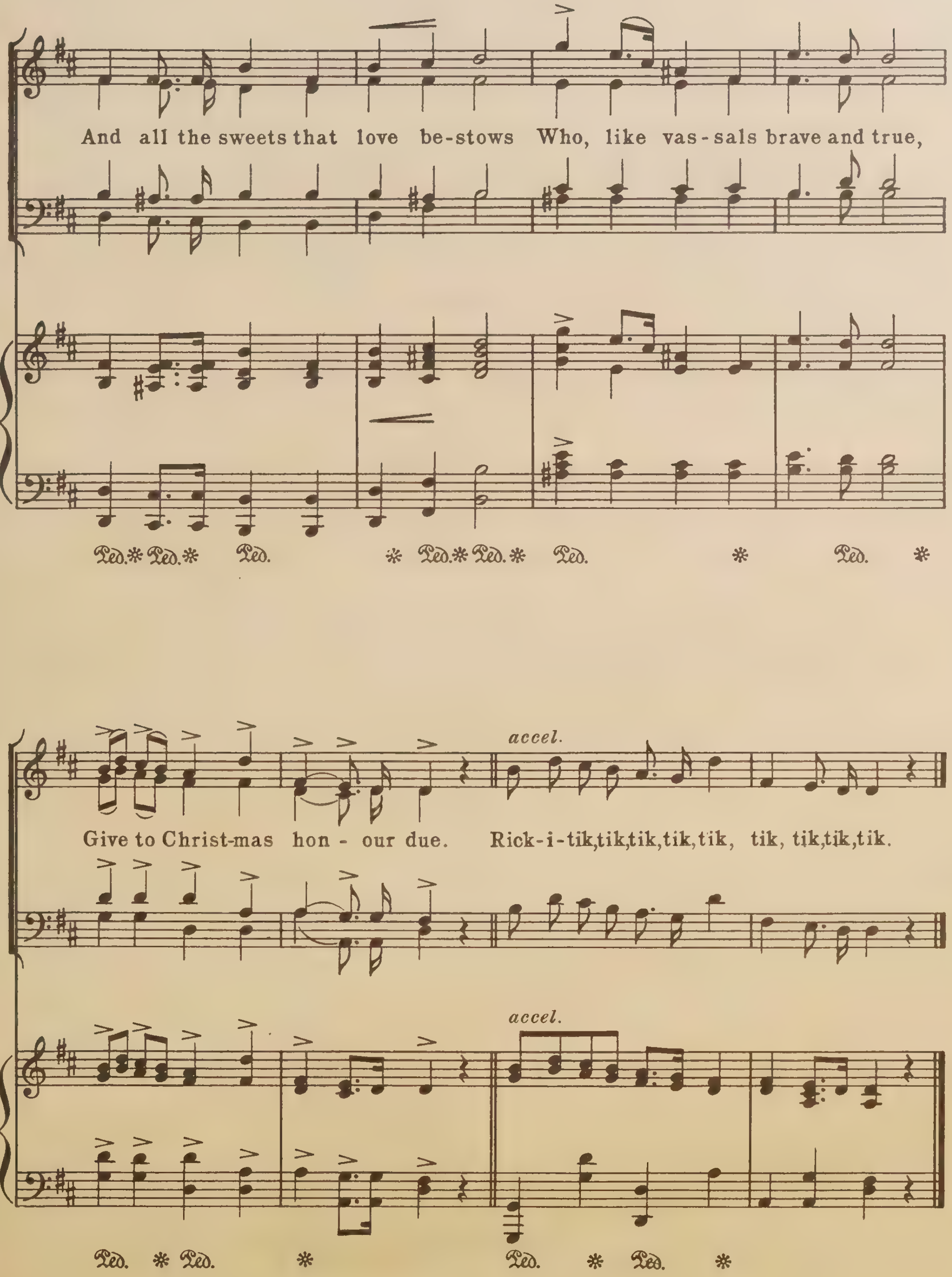
*** Chorus**

Quickly, and with much animation

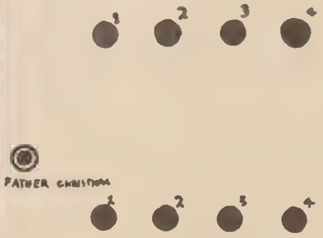

SOPRANO
ALTO
ff
Hail, Fath - er Christ-mas, Hail__ to thee! Hon - or - ed ev - er
TENOR
BASS
ff
Quickly, and with much animation
ff
Ped.
Ped.
shall thou be! End - less pleas - ures wait on__ those,
Ped.
Ped.
Ped.
Ped.

---

* If Chorus is well-balanced with voices supplying the four parts then use harmony, otherwise sing the melody in unison.


And all the sweets that love be-stows Who, like vas-sals brave and true,
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
accel.
Give to Christ-mas hon - our due. Rick-i-tik,tik,tik,tik,tik, tik, tik,tik,tik.
accel.
Ped. * Ped. * Ped. * Ped. *

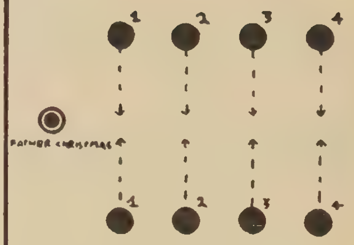
The Country Dance


1
2
3
4
FATHER CHRISTMAS
1
2
3
4

At the end of the Norman Carol and during the *8 Measures* of introduction the Yule-Log Pages leave the circle taking their positions

During the *first 4 measures* of the dance they *cross* first one foot then the other in *unison, remaining in position*——

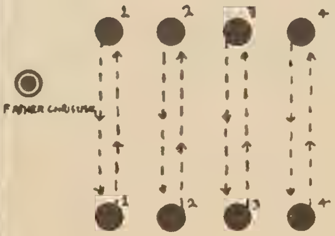
I


1
2
3
4
FATHER CHRISTMAS
1
2
3
4

All of the Pages *skip* to the center and meet partner, then *skip* back——

In all there are *8 measures, 4 up, 4 back*——

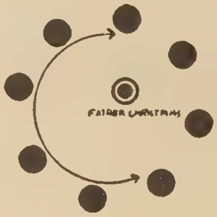
II


1
2
3
4
FATHER CHRISTMAS
1
2
3
4

Pages skip by each other to the partner's position, then skip back——

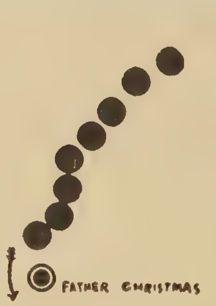
8 measures in all, *4 across, 4 back*——

III


FATHER CHRISTMAS

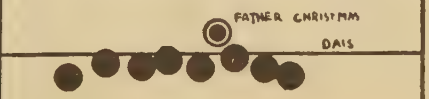
Pages form circle around Father Christmas and dance, alternating in each direction, for 34 measures——

IV


FATHER CHRISTMAS

On the 35th measure the Pages break the circle and follow Father Christmas around the hall with shrieks of joy and laughter——

V

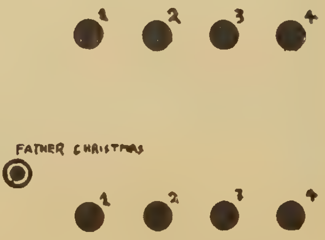

FATHER CHRISTMAS
DAIS

There are 24 measures in the *Trio.*

During this movement the Yule-Log Pages sit on the floor and watch Father Christmas with *expectant gestures,* while he distributes to *some* toy clappers——

During the repetition of Trio, Pages beat time to music with clappers——

VI


1
2
3
4
FATHER CHRISTMAS
1
2
3
4

The Pages resume position as in I during the 8 measures of introduction and then repeat the whole dance, omitting Trio

Instead of this, during the Coda they finish with high jumps and shrill shouts

VII

William Mansfield White
8/23/20

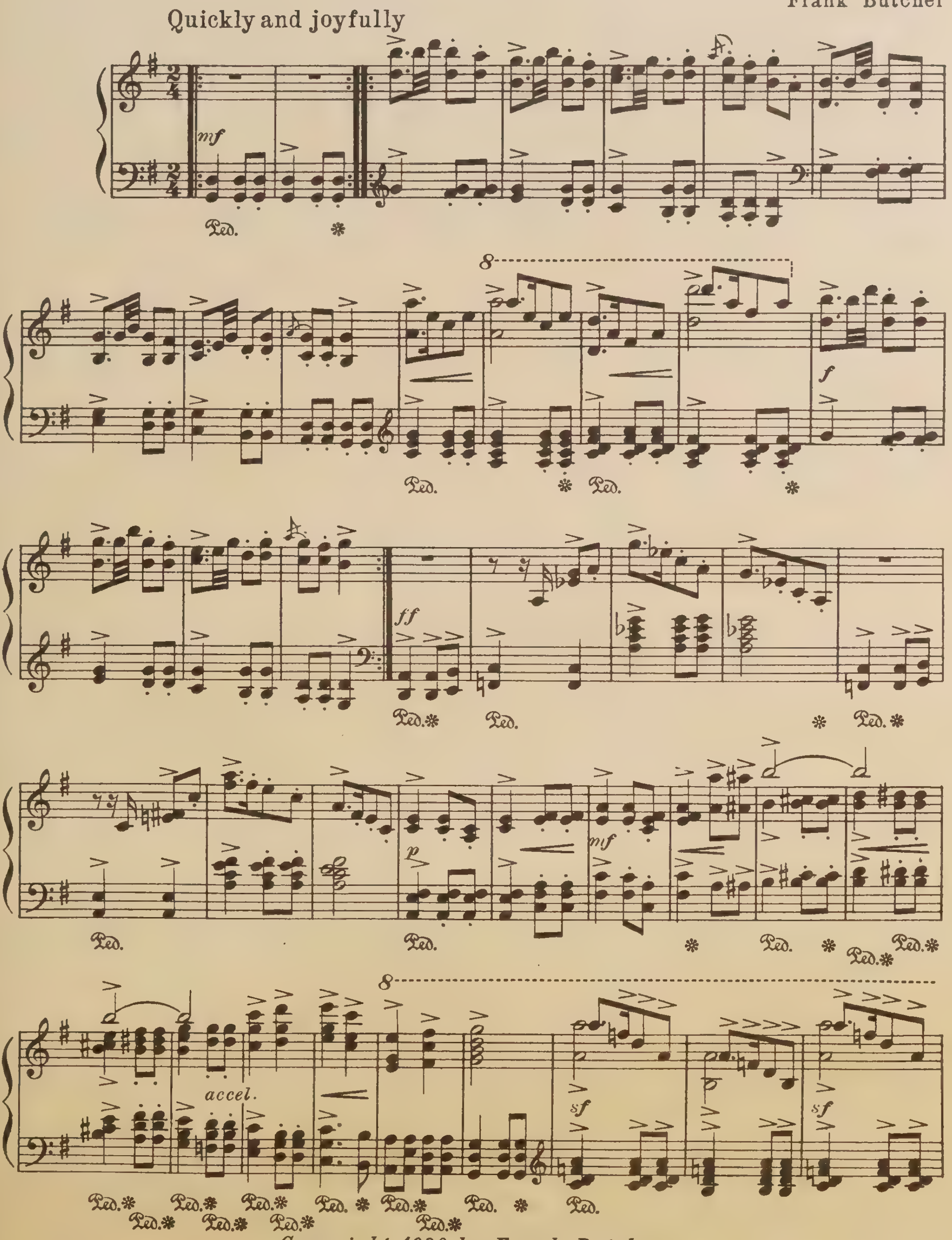
Dance of Father Christmas and the Yule Log Pages

Country Dance

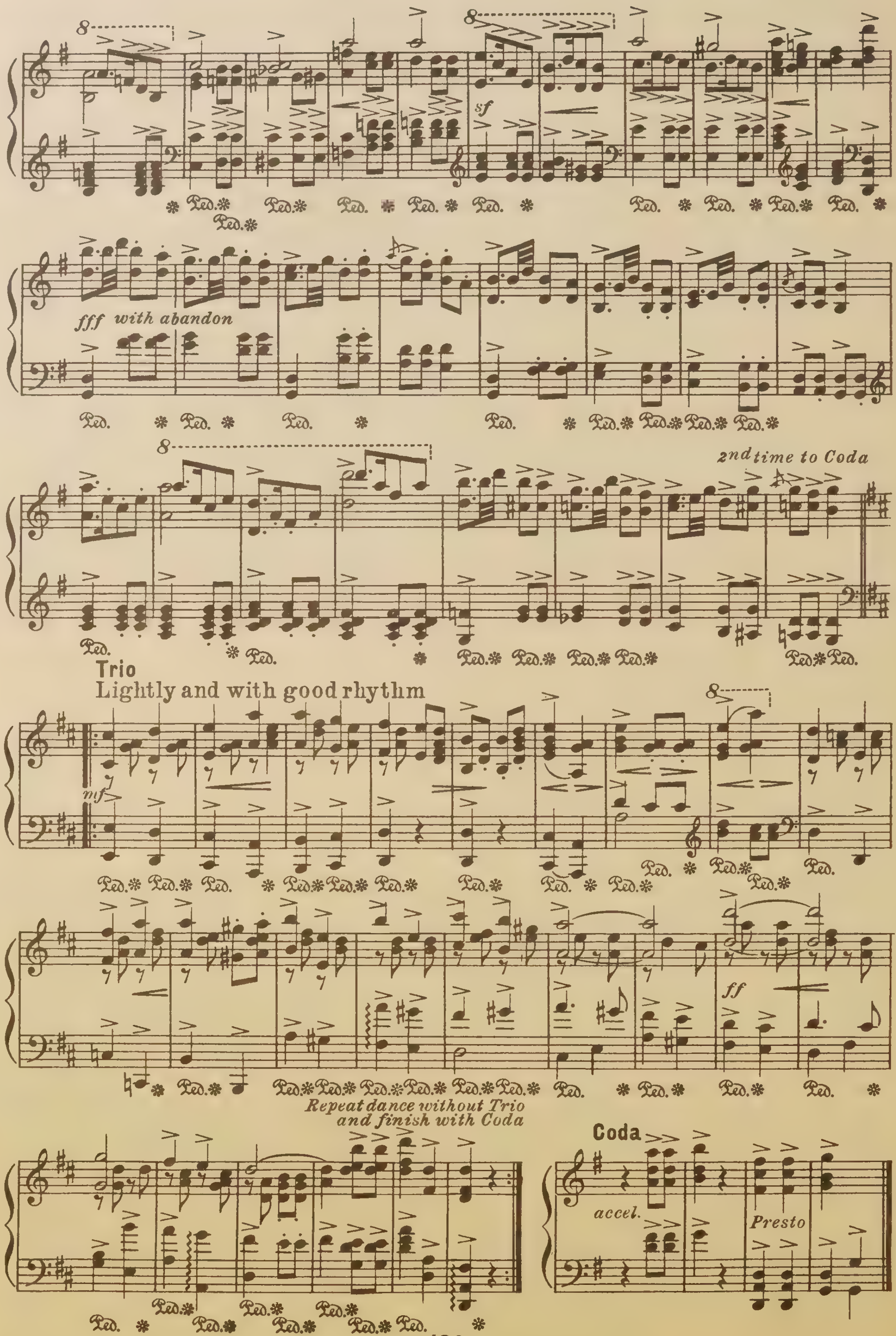
(From Suite of Dances, "In Stately Measure")

No. 4

Music by
Frank Butcher


Quickly and joyfully
mf
Ped.
*
8
f
ff
p
accel.
sf

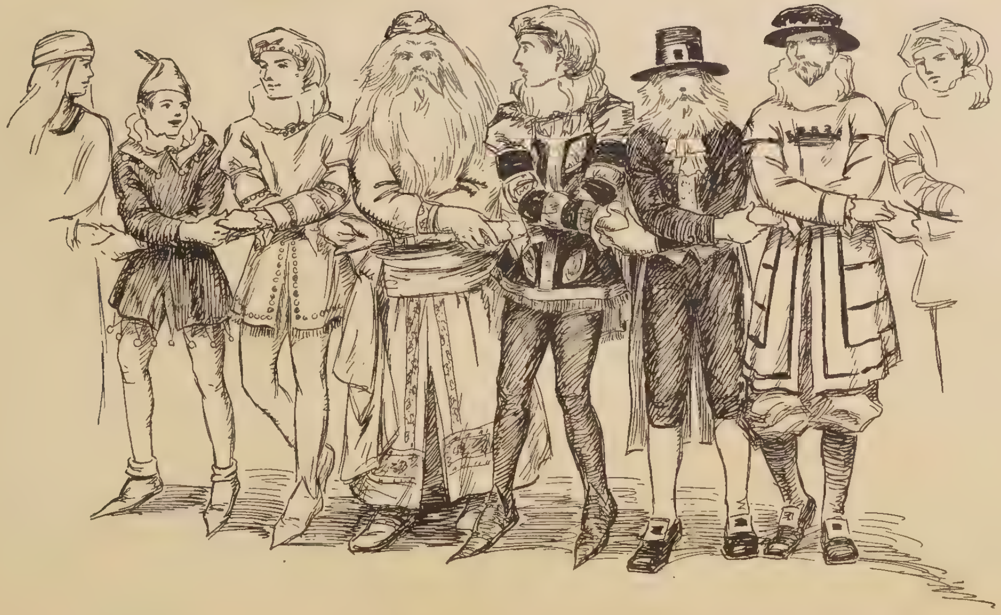
Copyright, 1930, by Frank Butcher


8
sf
Ped.
fff with abandon
2nd time to Coda
Trio
Lightly and with good rhythm
mf
ff
Repeat dance without Trio
and finish with Coda
Coda
accel.
Presto

CAROLS. The *Yule Log Pages* and *Father Christmas* return to the Dais as their dance-tunes cease, and all choristers seat themselves along the front of the Dais, while all others stand behind, ready for the group of sacred carols on whose note of quiet and reverent commemoration the evening ceremonies properly close. After the singing of "Holy Night" all players descend from the Dais to link hands with the spectators, and all present sing, to the traditional tune of the Cherry-Tree Carol:

> God bless us all,
> Both great and small,
> And send us Christmas cheer.

and the evening ends with the general singing of the School's Latin Ode, *Oculos meos levavi*.

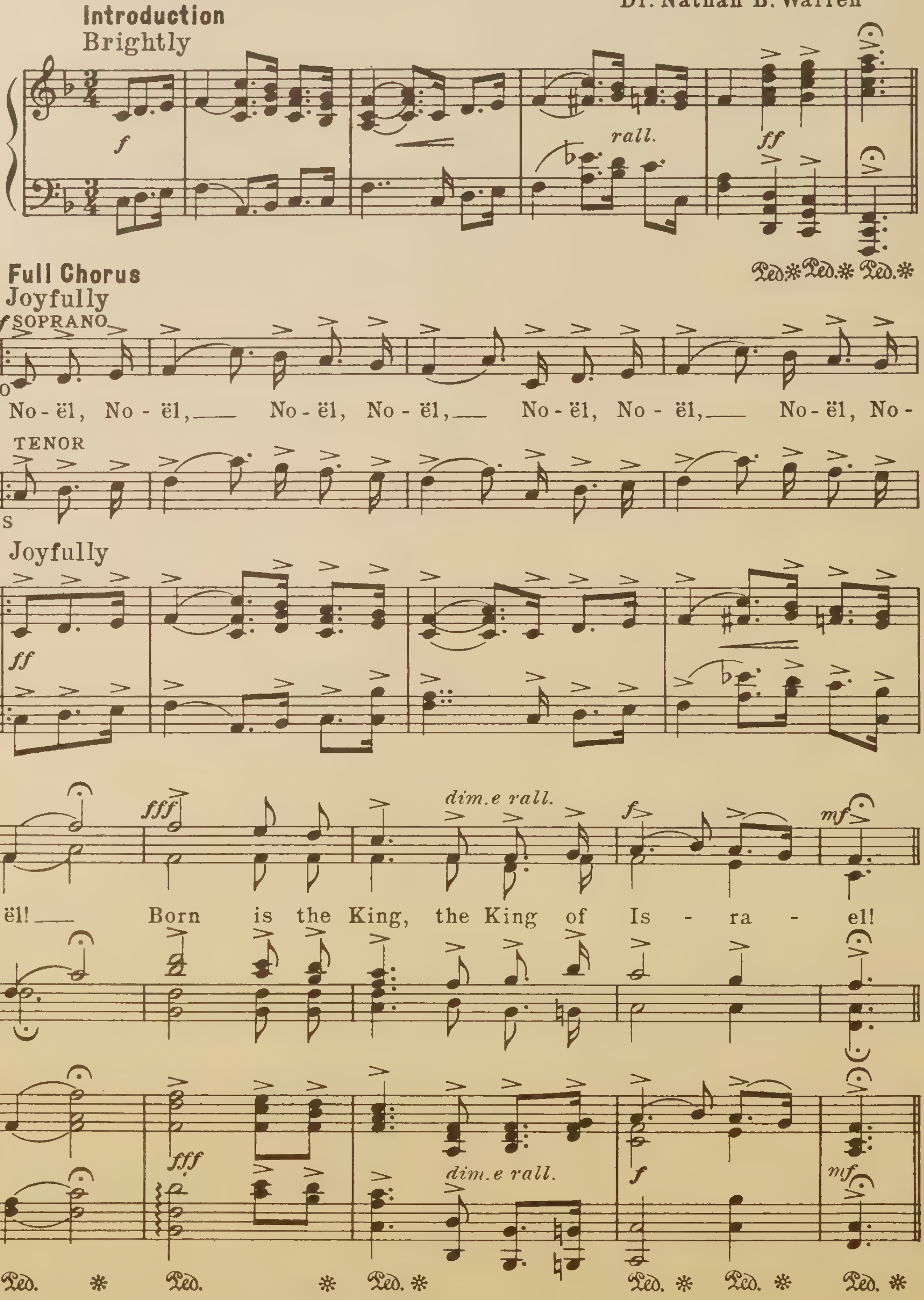


Carol

The First Noël

Words Old English

*Music arranged by
Frank Butcher
from "Carols or Operettas" by
Dr. Nathan B. Warren


Introduction
Brightly
f
rall.
ff
Full Chorus
Joyfully
ff SOPRANO
ALTO
No-ël, No-ël, No-ël, No-ël, No-ël, No-ël, No-ël, No-
TENOR
BASS
Joyfully
ff
ël! Born is the King, the King of Is - ra - el!
fff
dim. e rall.
f
mf

---

* Music originally arranged by William Dressler from an "Olden Composure."

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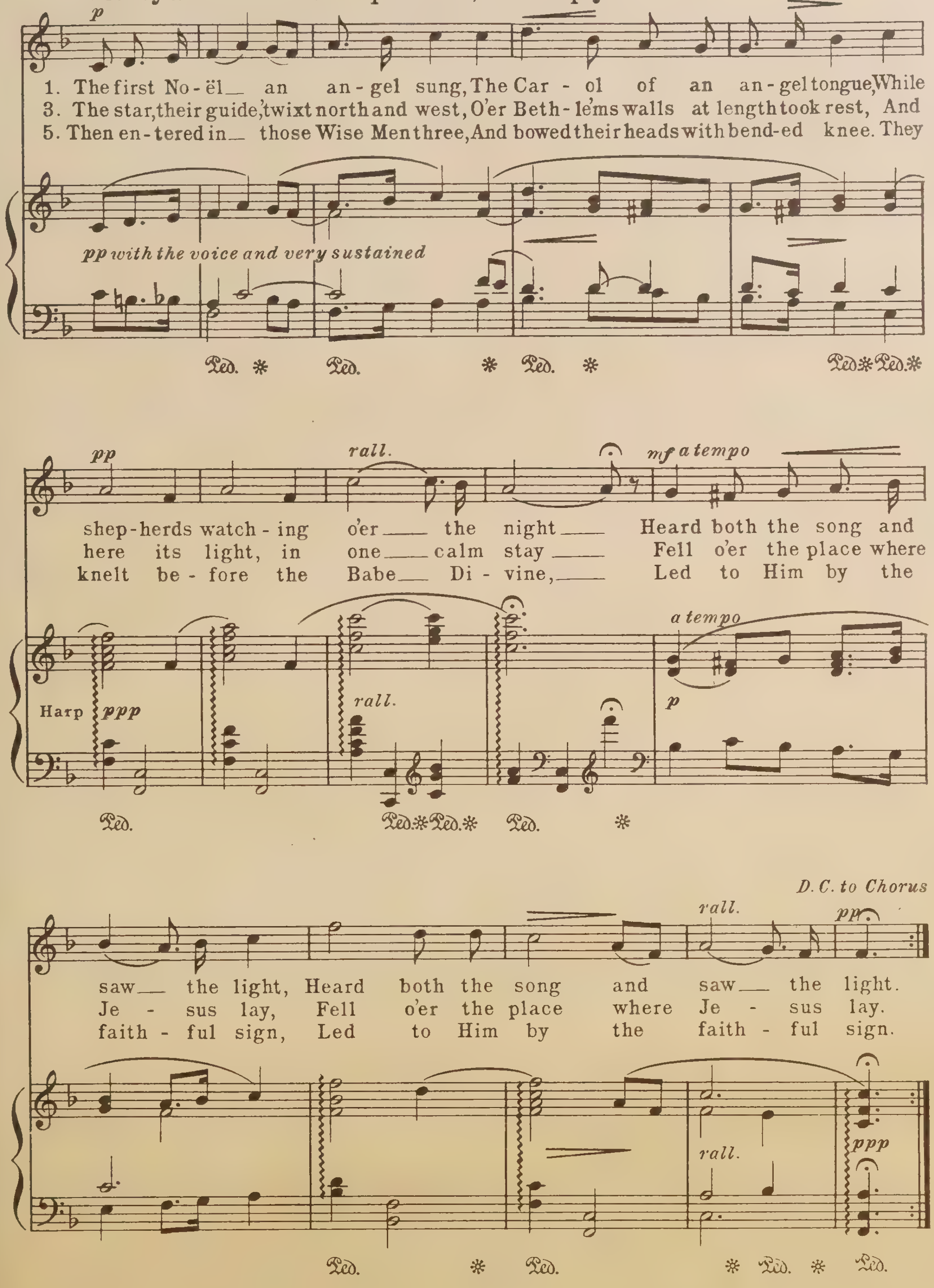
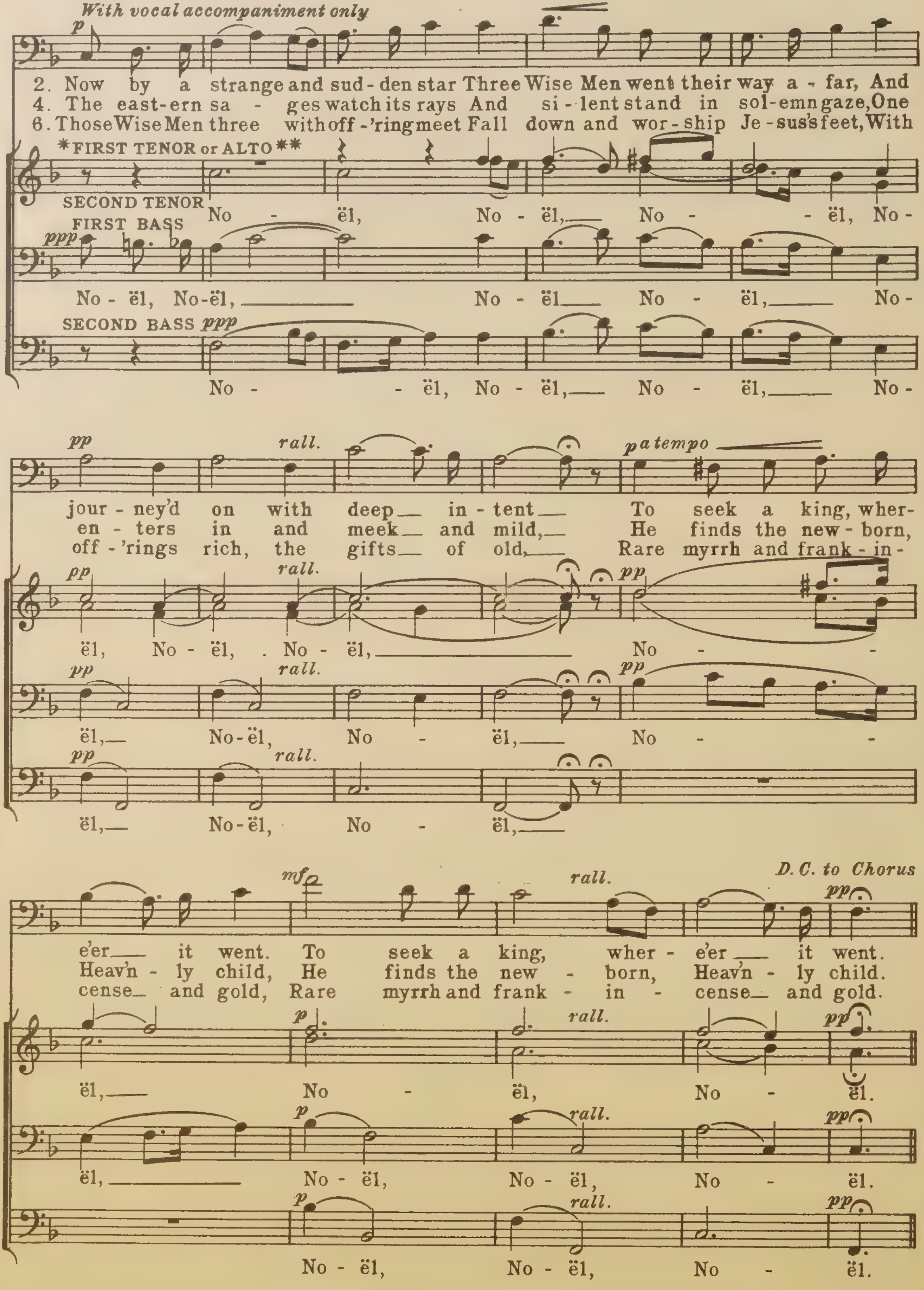
Soprano or **Tenor** (**First, Third** and **Fifth** verses)

Slowly and with much expression, but simply


p
1. The first No - ël an an - gel sung, The Car - ol of an an - gel tongue, While
3. The star, their guide, 'twixt north and west, O'er Beth - le'ms walls at length took rest, And
5. Then en - tered in those Wise Men three, And bowed their heads with bend - ed knee. They
pp with the voice and very sustained
Ped. * Ped. * Ped. * Ped.* Ped.*
pp
rall.
mf a tempo
shep - herds watch - ing o'er the night Heard both the song and
here its light, in one calm stay Fell o'er the place where
knelt be - fore the Babe Di - vine, Led to Him by the
a tempo
Harp ppp
rall.
p
Ped. Ped.* Ped.* Ped. *
D. C. to Chorus
rall.
pp
saw the light, Heard both the song and saw the light.
Je - sus lay, Fell o'er the place where Je - sus lay.
faith - ful sign, Led to Him by the faith - ful sign.
rall.
ppp
Ped. * Ped. * Ped. * Ped.

Baritone Solo (Second, Fourth and Sixth verses)


With vocal accompaniment only
p
2. Now by a strange and sud-den star Three Wise Men went their way a-far, And
4. The east-ern sa-ges watch its rays And si-lent stand in sol-emn gaze, One
6. Those Wise Men three with off-'ring meet Fall down and wor-ship Je-sus's feet, With
*FIRST TENOR or ALTO**
No-ël, No-ël, No-ël, No-
SECOND TENOR
FIRST BASS
ppp
No-ël, No-ël, No-ël No-ël, No-
SECOND BASS ppp
No-ël, No-ël, No-ël, No-
pp
rall.
p a tempo
jour-ney'd on with deep in-tent To seek a king, wher-
en-ters in and meek and mild, He finds the new-born,
off-'rings rich, the gifts of old, Rare myrrh and frank-in-
ël, No-ël, No-ël, No-
ël, No-ël, No-ël, No-
ël, No-ël, No-ël,
mf
rall.
D. C. to Chorus
pp
e'er it went. To seek a king, wher-e'er it went.
Heav'n-ly child, He finds the new-born, Heav'n-ly child.
cense and gold, Rare myrrh and frank-in-cense and gold.
ël, No-ël, No-ël.
ël, No-ël, No-ël, No-ël.
No-ël, No-ël, No-ël.

* The vocal accompaniment can also be hummed instead of using the word "Noël."

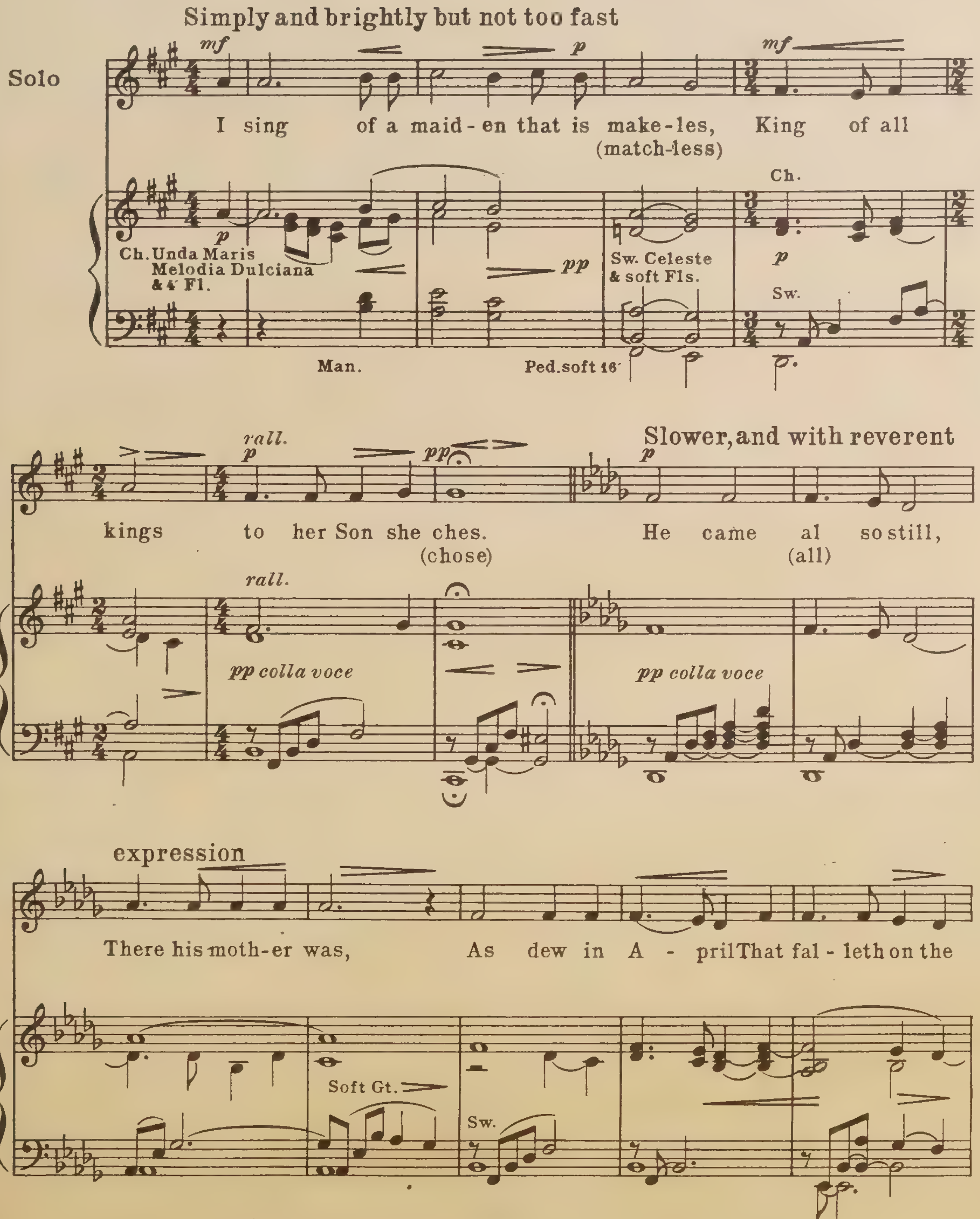
** In which case, Alto sings an octave lower than it appears.

I Sing of a Maiden

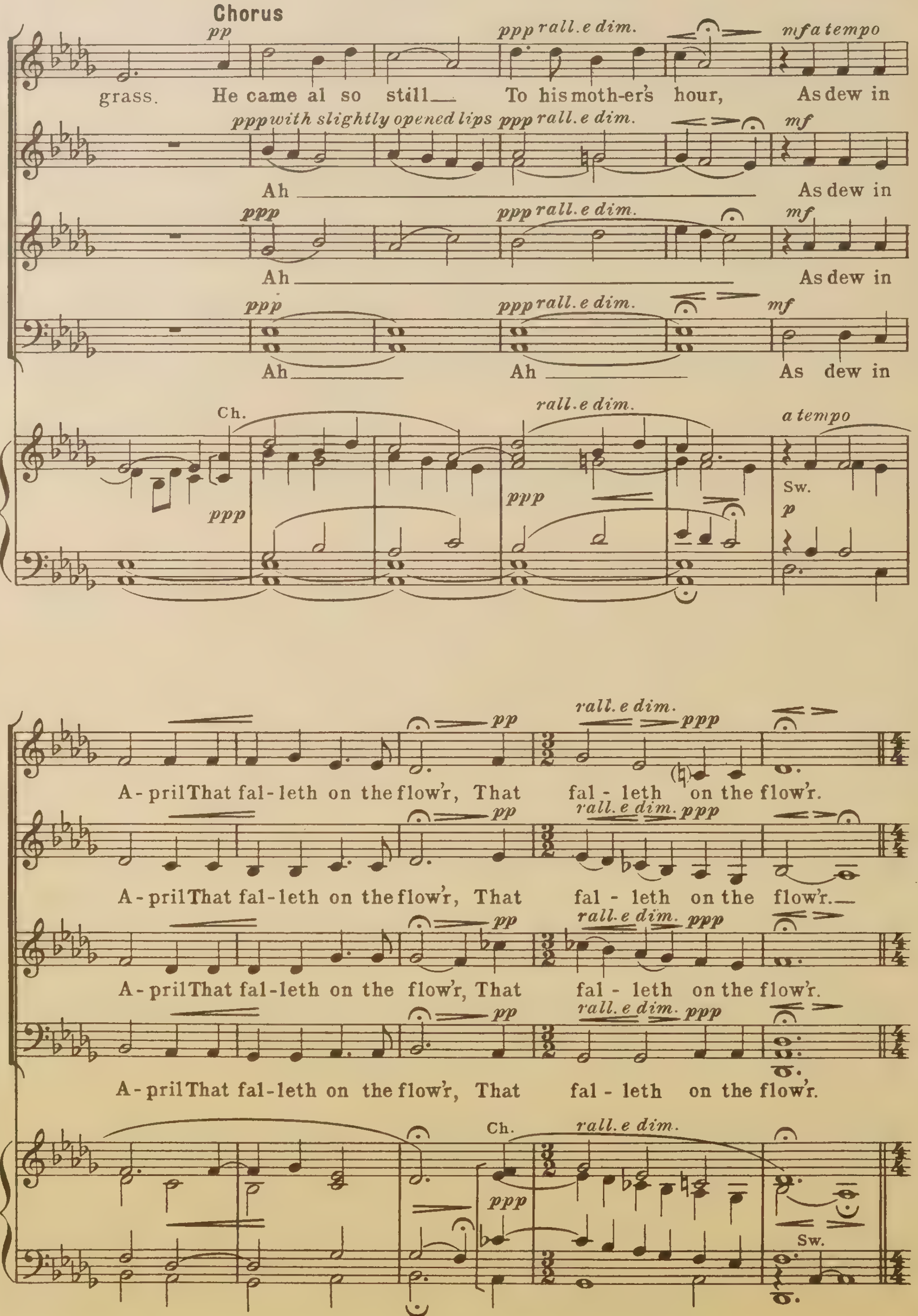
Carol

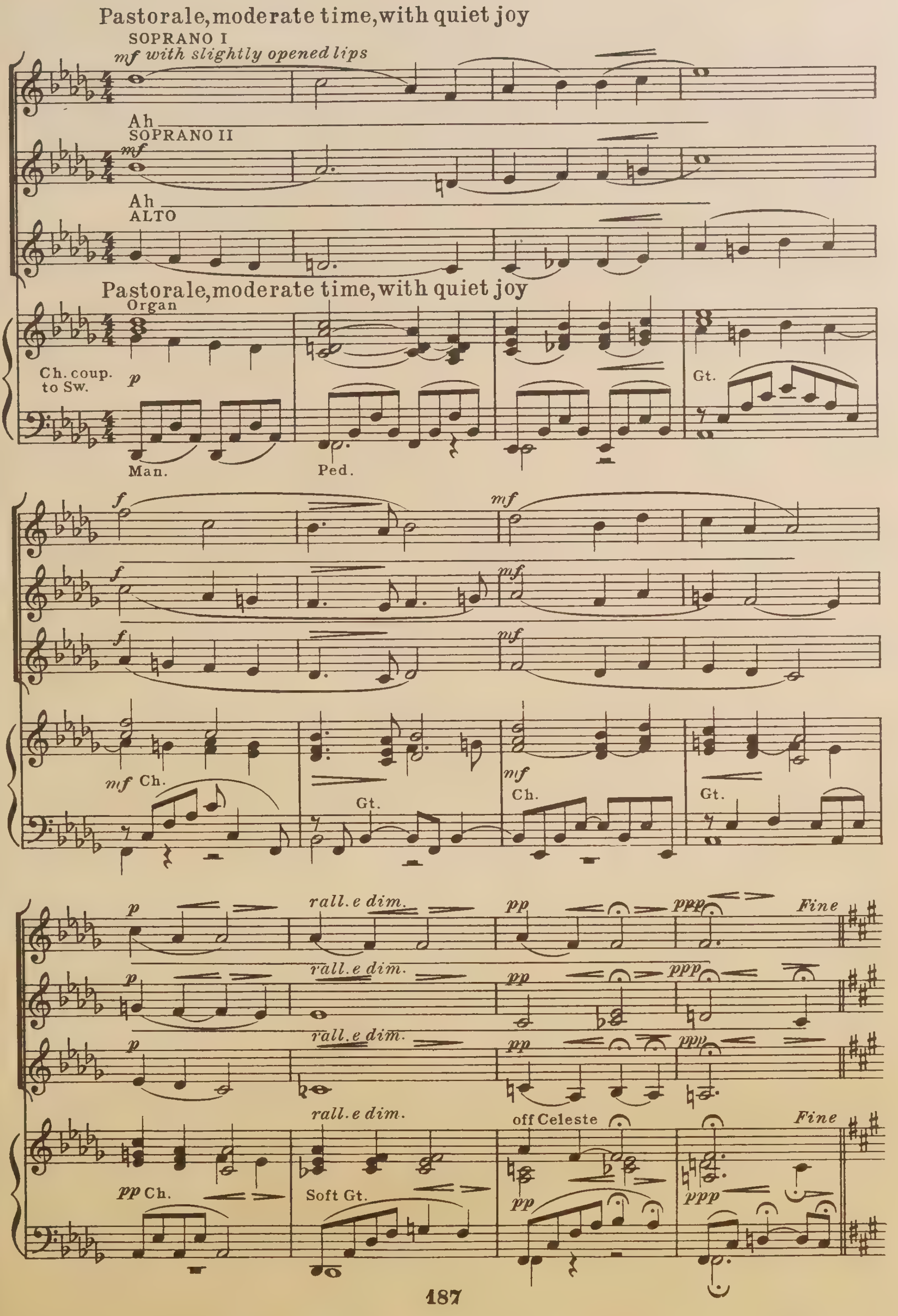
Words Old English
(Fifteenth Century)

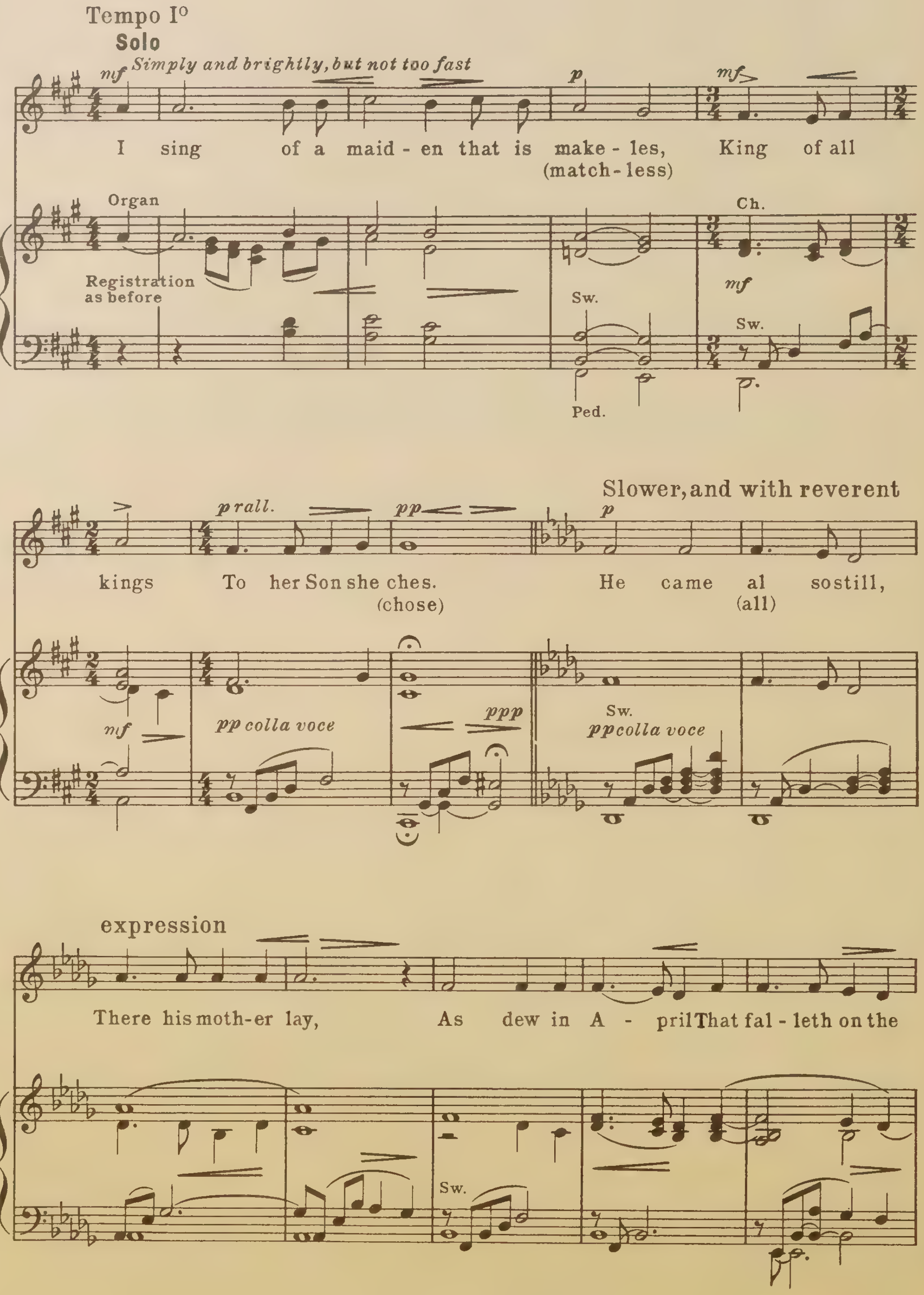
Music arranged
from an English Folk-Song by
Frank Butcher. Op.7, No.3

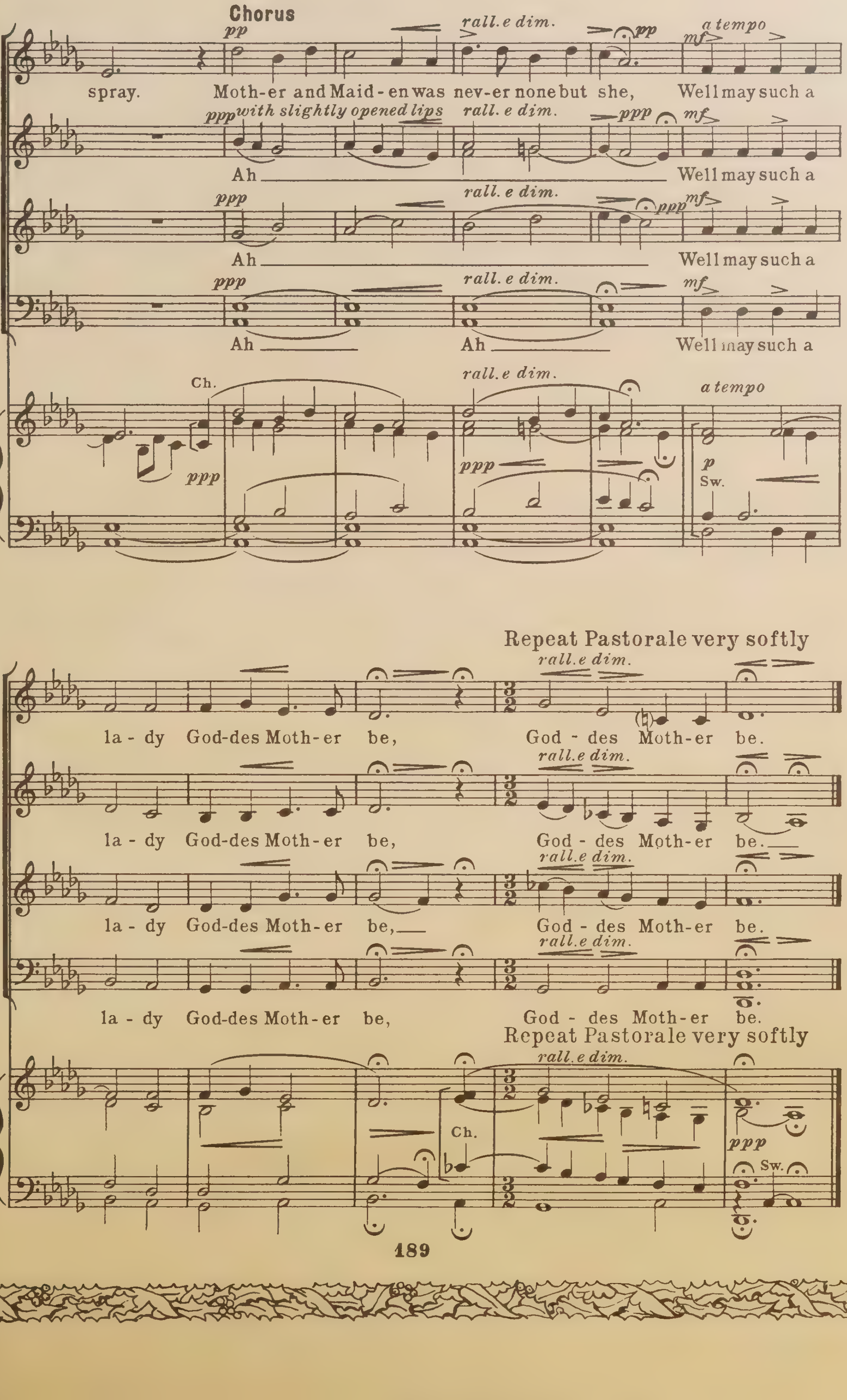

Simply and brightly but not too fast
Solo
mf
p
mf
I sing of a maid-en that is make-les, King of all
(match-less)
Ch.
p
Ch. Unda Maris
Melodia Dulciana
& 4' Fl.
pp
Sw. Celeste
& soft Fls.
p
Sw.
Man.
Ped. soft 16'
rall.
p
pp
Slower, and with reverent
kings to her Son she ches.
(chose)
He came al so still,
(all)
rall.
pp colla voce
pp colla voce
expression
There his moth-er was, As dew in A - pril That fal - leth on the
Soft Gt.
Sw.

Copyright renewed 1930, by Frank Butcher


Chorus
pp
ppp rall. e dim.
mf a tempo
grass. He came al so still To his moth-er's hour, As dew in
ppp with slightly opened lips
ppp rall. e dim.
mf
Ah As dew in
ppp
ppp rall. e dim.
mf
Ah As dew in
ppp
ppp rall. e dim.
mf
Ah Ah As dew in
Ch.
ppp
rall. e dim.
ppp
a tempo
Sw.
p
pp
rall. e dim.
ppp
A-pril That fal-leth on the flow'r, That fal - leth on the flow'r.
pp
rall. e dim. ppp
A-pril That fal-leth on the flow'r, That fal - leth on the flow'r.
pp
rall. e dim. ppp
A-pril That fal-leth on the flow'r, That fal - leth on the flow'r.
pp
rall. e dim. ppp
A-pril That fal-leth on the flow'r, That fal - leth on the flow'r.
Ch.
rall. e dim.
ppp
Sw.


Pastorale, moderate time, with quiet joy
SOPRANO I
mf with slightly opened lips
Ah
SOPRANO II
mf
Ah
ALTO
Pastorale, moderate time, with quiet joy
Organ
Ch. coup. to Sw.
p
Man.
Ped.
Gt.
f
mf
mf Ch.
Gt.
Ch.
p
rall. e dim.
pp
ppp
Fine
off Celeste
pp Ch.
Soft Gt.
Fine


Tempo I°
Solo
mf Simply and brightly, but not too fast
I sing of a maid - en that is make - les, King of all
(match - less)
Organ
Registration as before
Sw.
Ped.
Ch.
mf
Sw.
kings To her Son she ches.
(chose)
p rall.
pp
Slower, and with reverent expression
He came al sostill,
(all)
mf
pp colla voce
ppp
Sw.
pp colla voce
There his moth - er lay, As dew in A - pril That fal - leth on the
Sw.

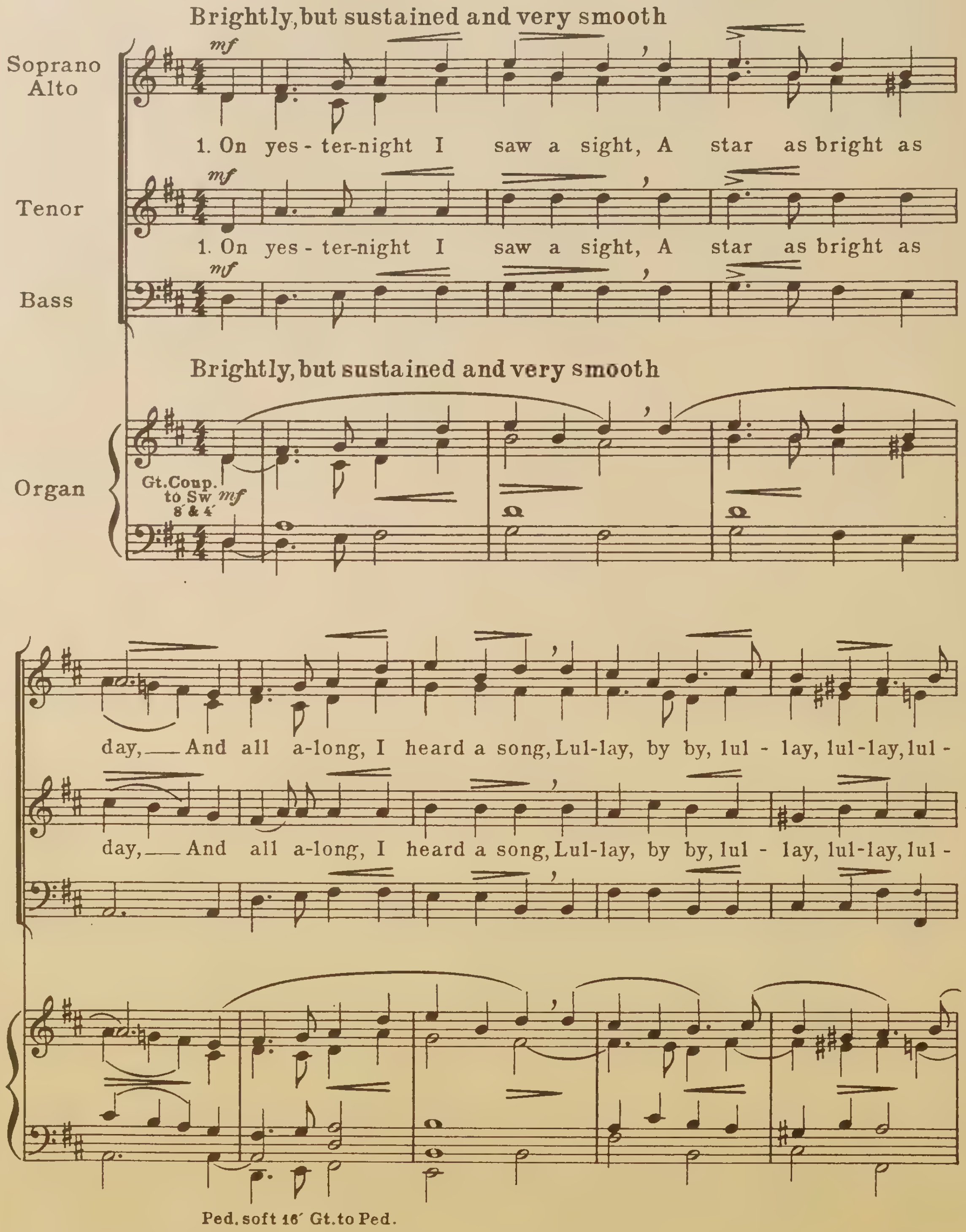

Chorus
pp
rall. e dim.
pp
a tempo
mf
spray. Moth-er and Maid-en was nev-er none but she, Well may such a
ppp with slightly opened lips
Ah Well may such a
Ah Well may such a
Ah Ah Well may such a
Ch.
ppp
p
Sw.
Repeat Pastorale very softly
la - dy God-des Moth-er be, God - des Moth-er be.
la - dy God-des Moth-er be, God - des Moth-er be.
la - dy God-des Moth-er be, God - des Moth-er be.
la - dy God-des Moth-er be, God - des Moth-er be.
Repeat Pastorale very softly
rall. e dim.
Ch.
ppp
Sw.

The Virgin and Child

Carol

Words Old English

Music by
Frank Butcher. Op. 7, No. 1


Brightly, but sustained and very smooth
Soprano
Alto
Tenor
Bass
mf
1. On yes-ter-night I saw a sight, A star as bright as
day, And all a-long, I heard a song, Lul-lay, by by, lul - lay, lul-lay, lul -
Organ
Gt. Coup. to Sw. 8′ & 4′
Ped. soft 16′ Gt. to Ped.

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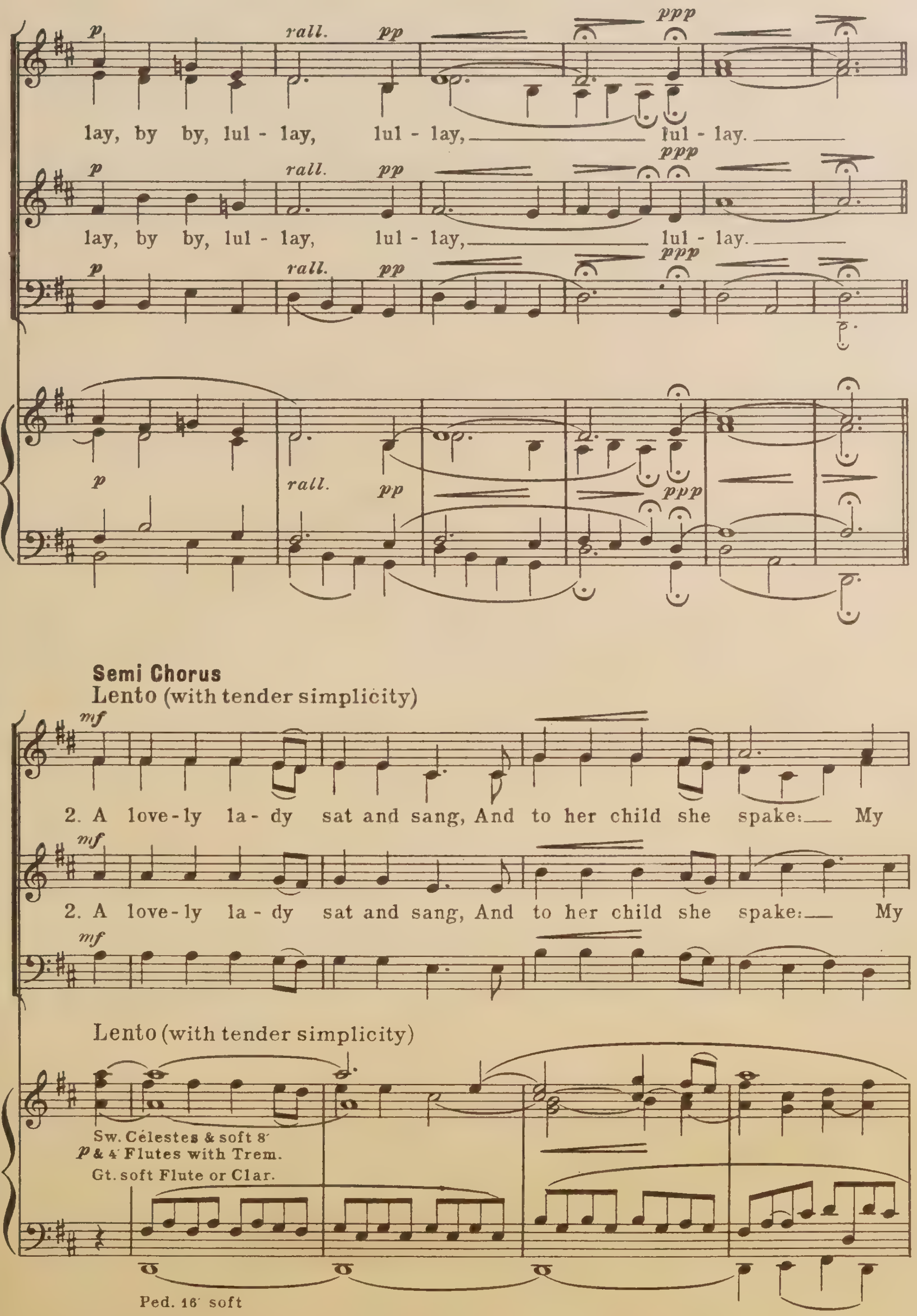
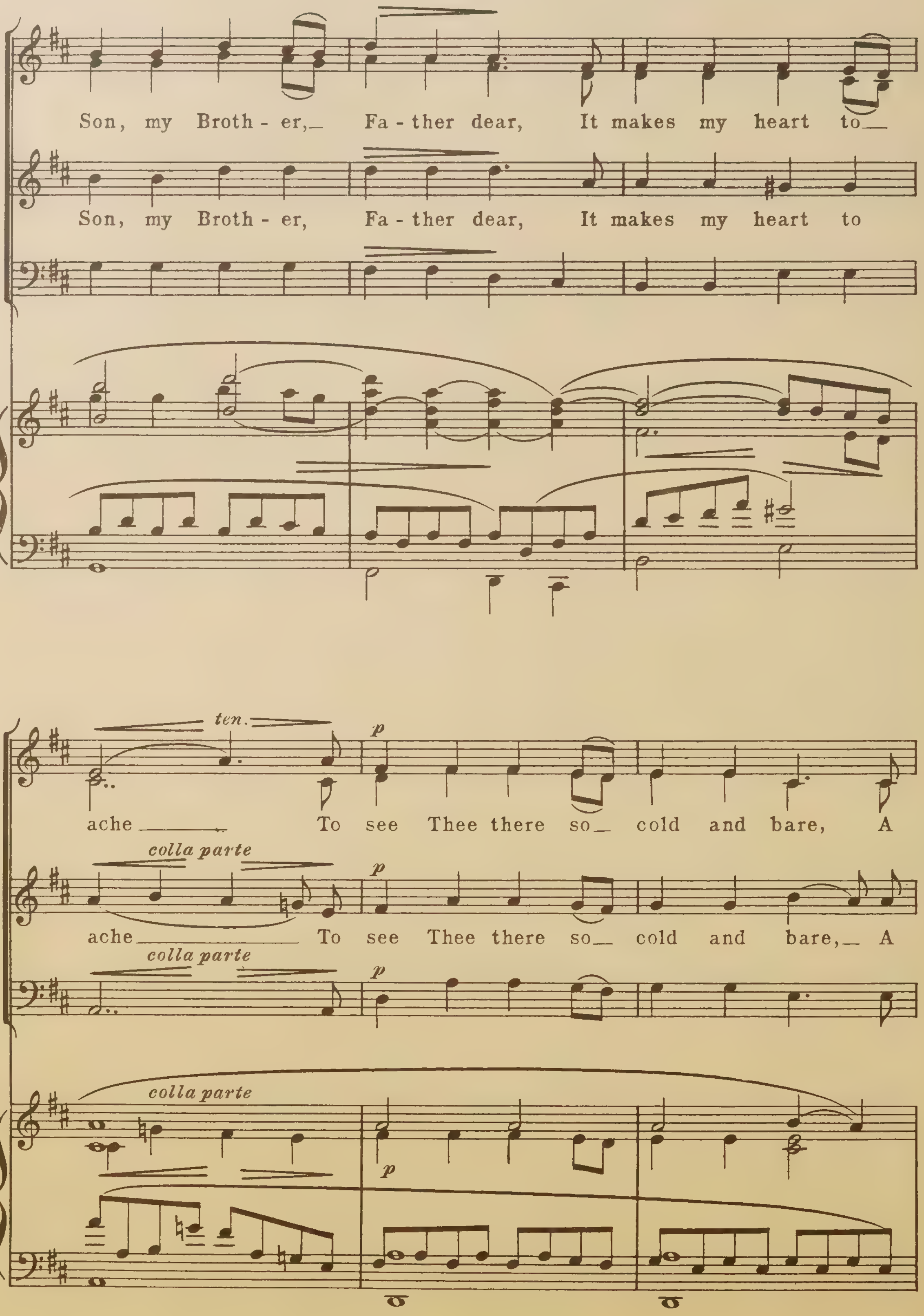
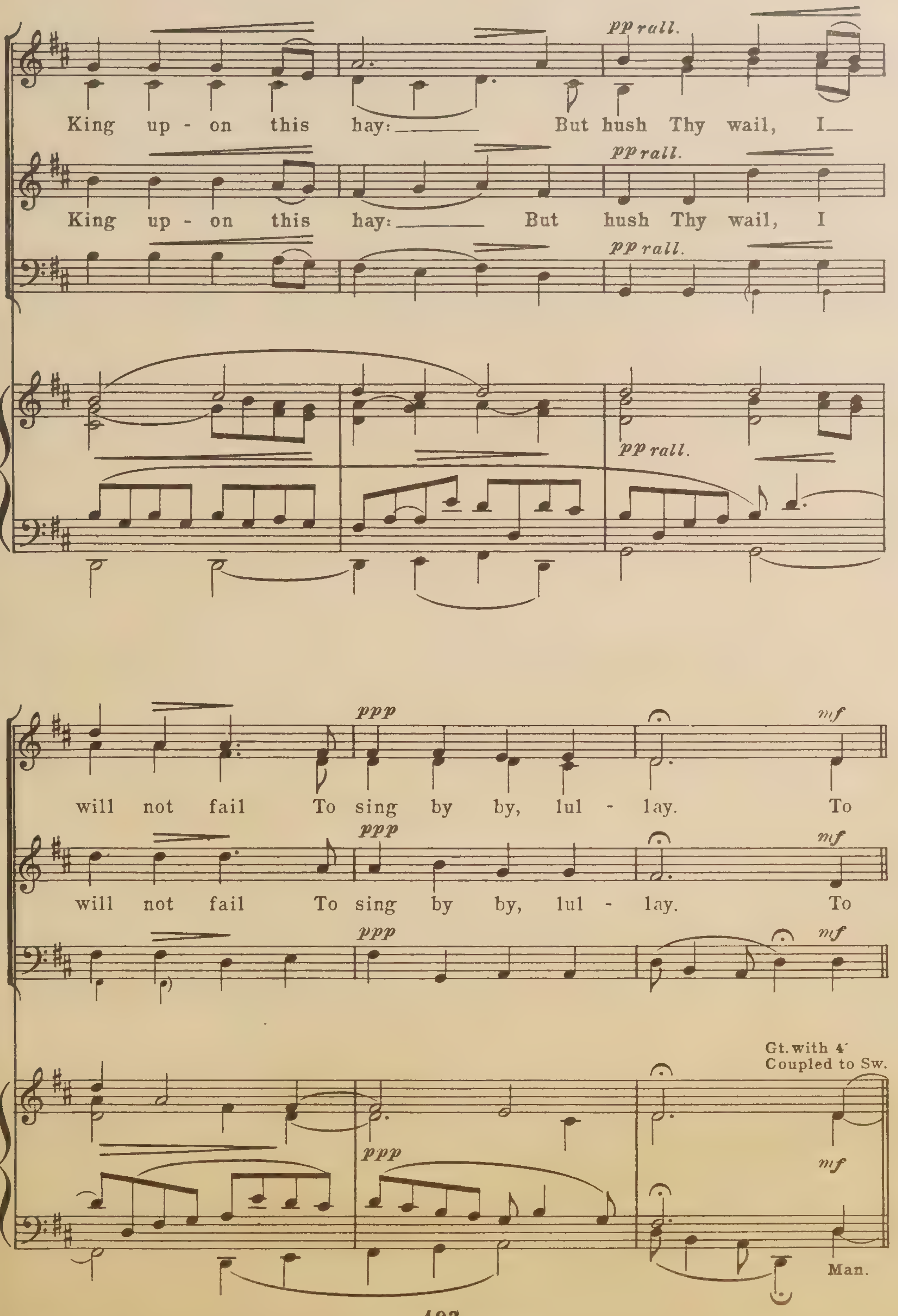
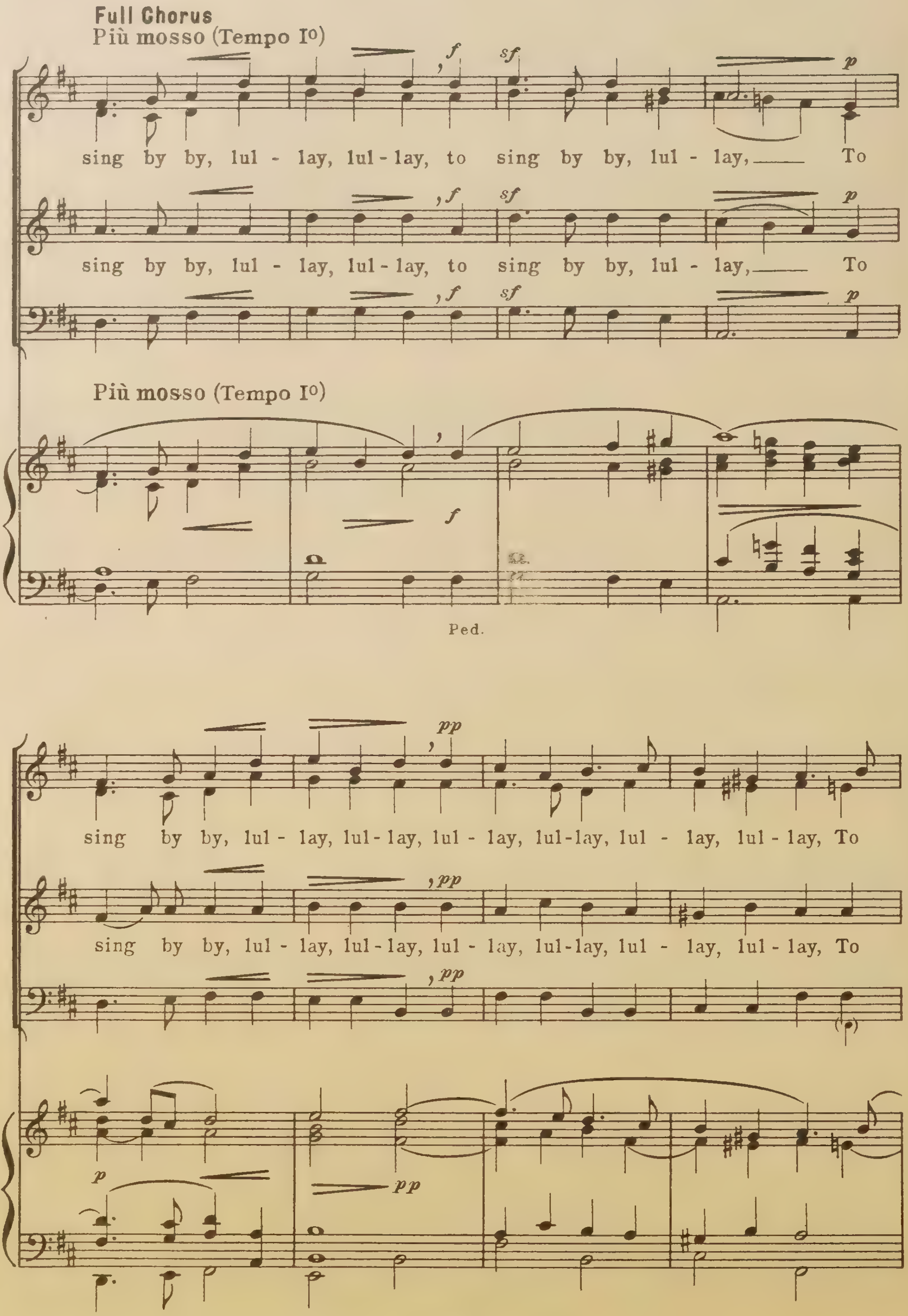
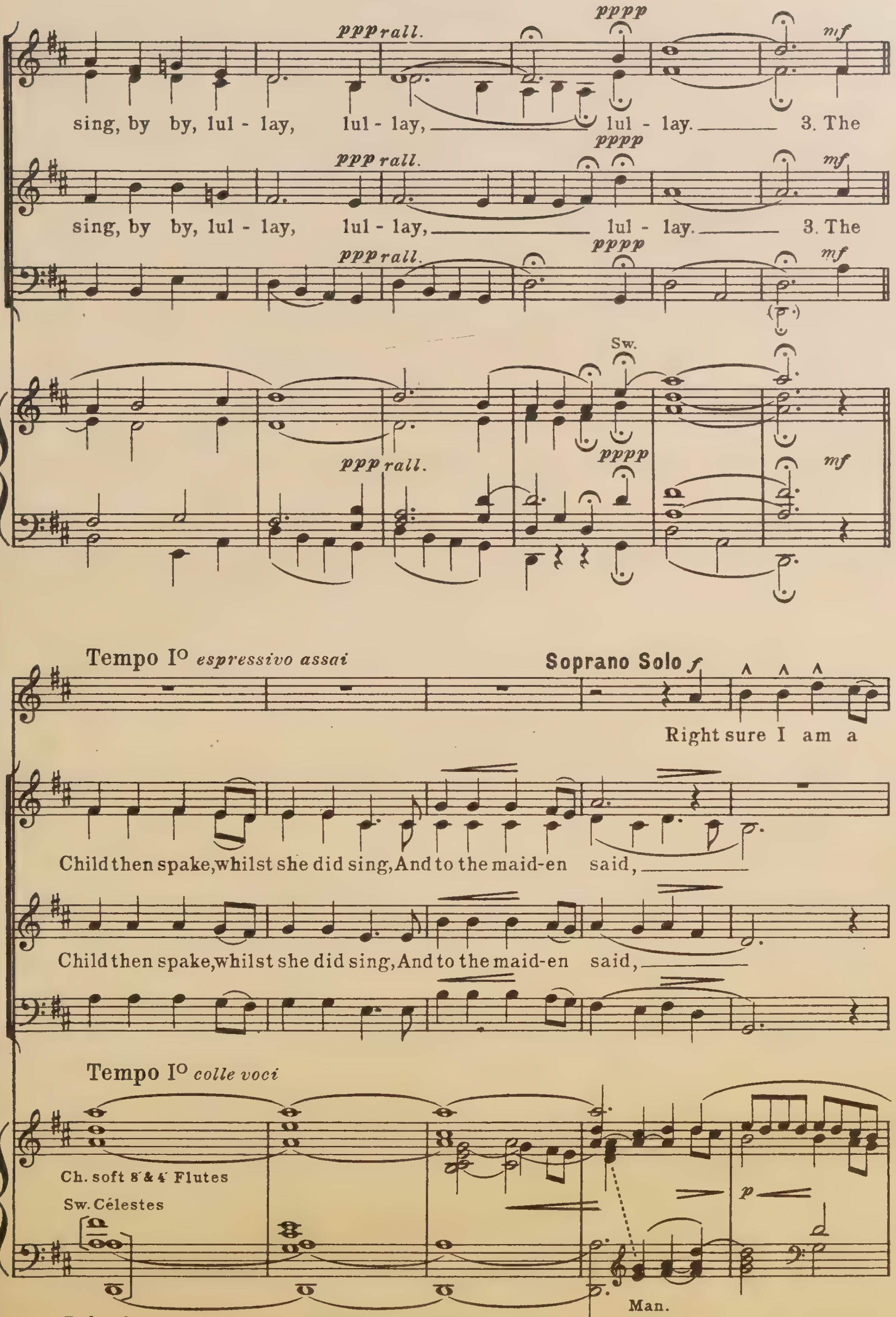
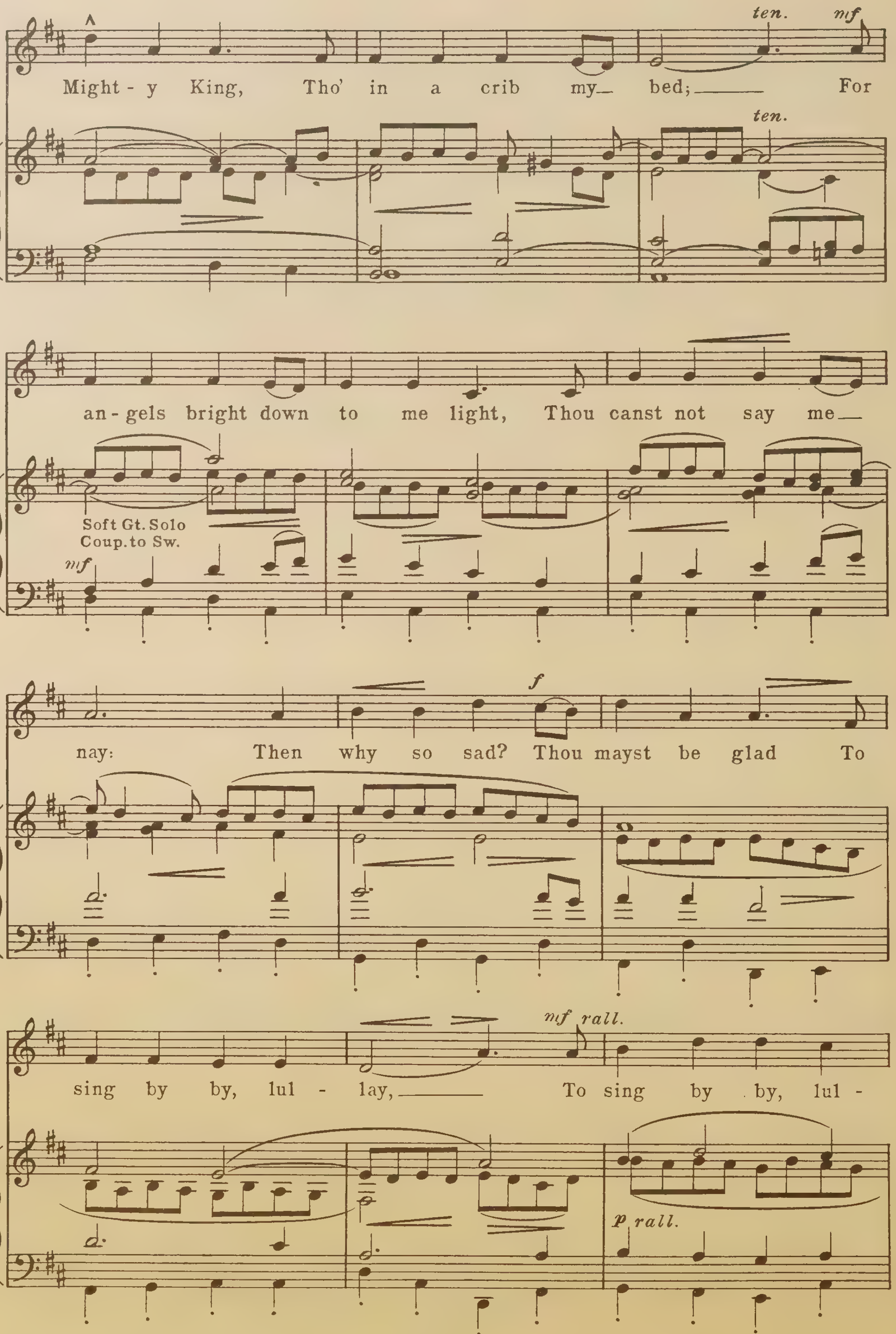

p
rall.
pp
ppp
lay, by by, lul - lay, lul - lay, lul - lay.
lay, by by, lul - lay, lul - lay, lul - lay.
Semi Chorus
Lento (with tender simplicity)
mf
2. A love-ly la - dy sat and sang, And to her child she spake: My
2. A love-ly la - dy sat and sang, And to her child she spake: My
Lento (with tender simplicity)
Sw. Célestes & soft 8′
p & 4′ Flutes with Trem.
Gt. soft Flute or Clar.
Ped. 16′ soft

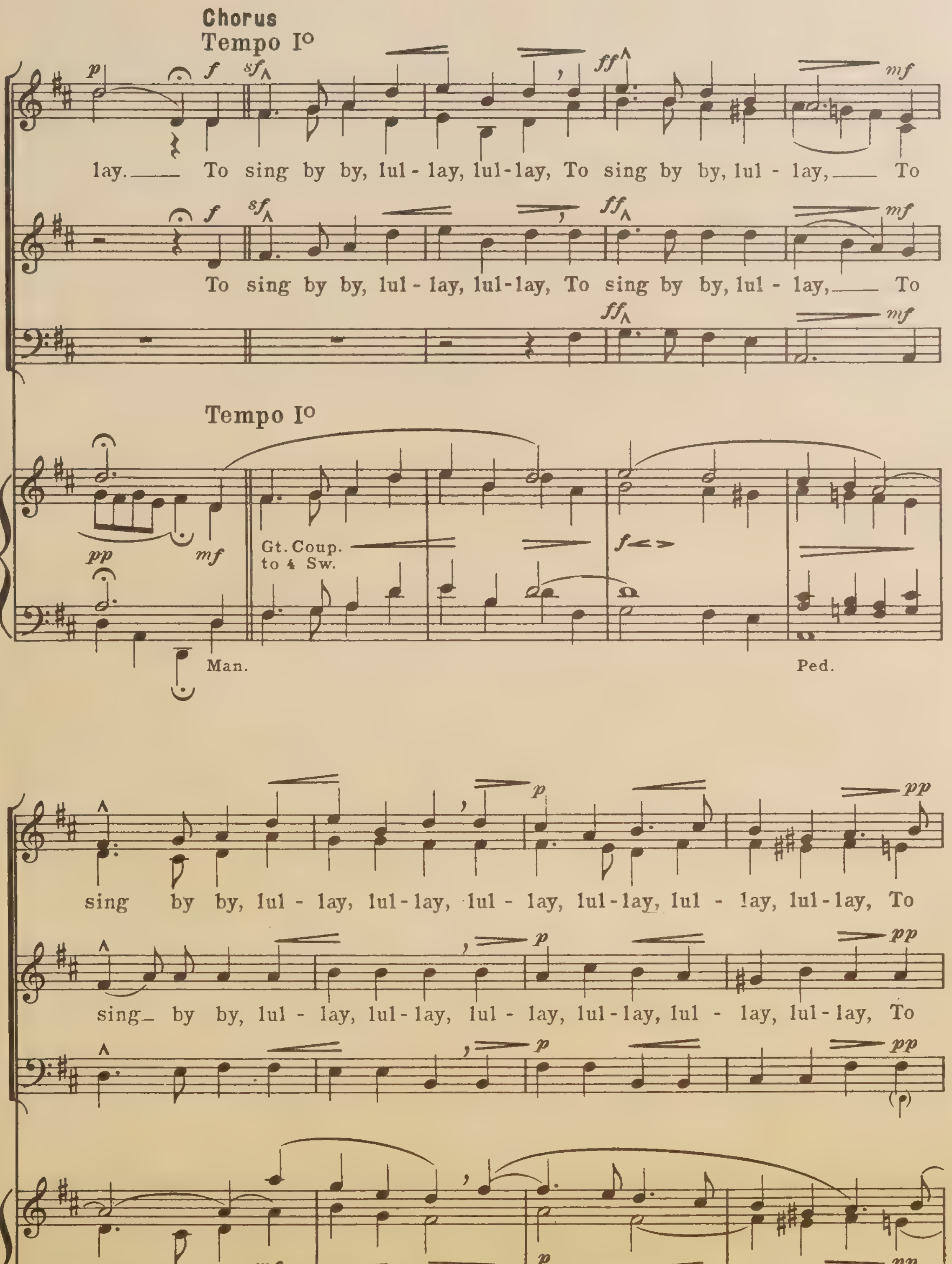

Son, my Broth - er, Fa - ther dear, It makes my heart to
Son, my Broth - er, Fa - ther dear, It makes my heart to
ten.
p
ache To see Thee there so cold and bare, A
colla parte
p
ache To see Thee there so cold and bare, A
colla parte
p
colla parte
p

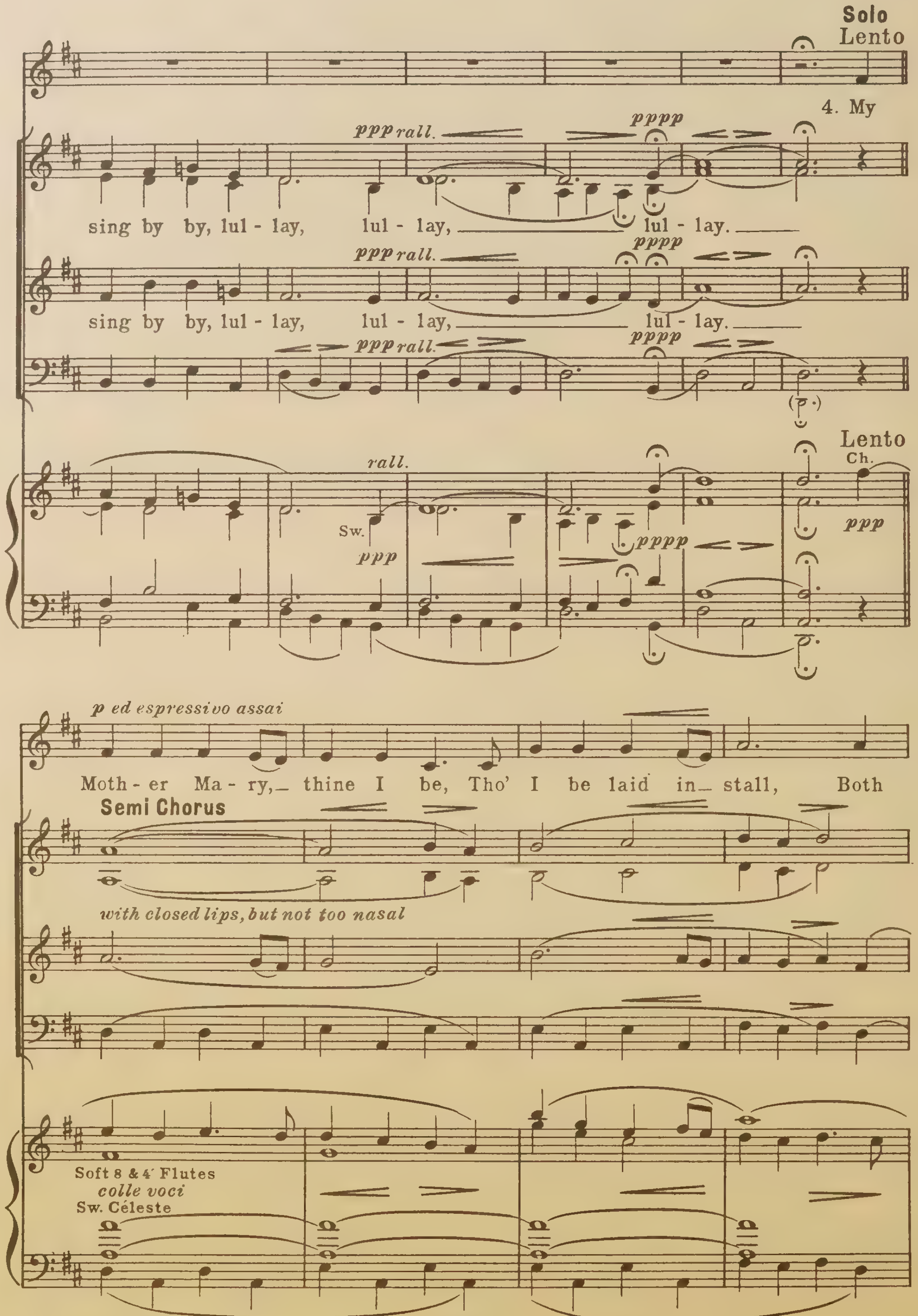

pp rall.
King up - on this hay: But hush Thy wail, I
pp rall.
King up - on this hay: But hush Thy wail, I
pp rall.
pp rall.
ppp
mf
will not fail To sing by by, lul - lay. To
ppp
mf
will not fail To sing by by, lul - lay. To
ppp
mf
Gt. with 4′
Coupled to Sw.
ppp
mf
Man.

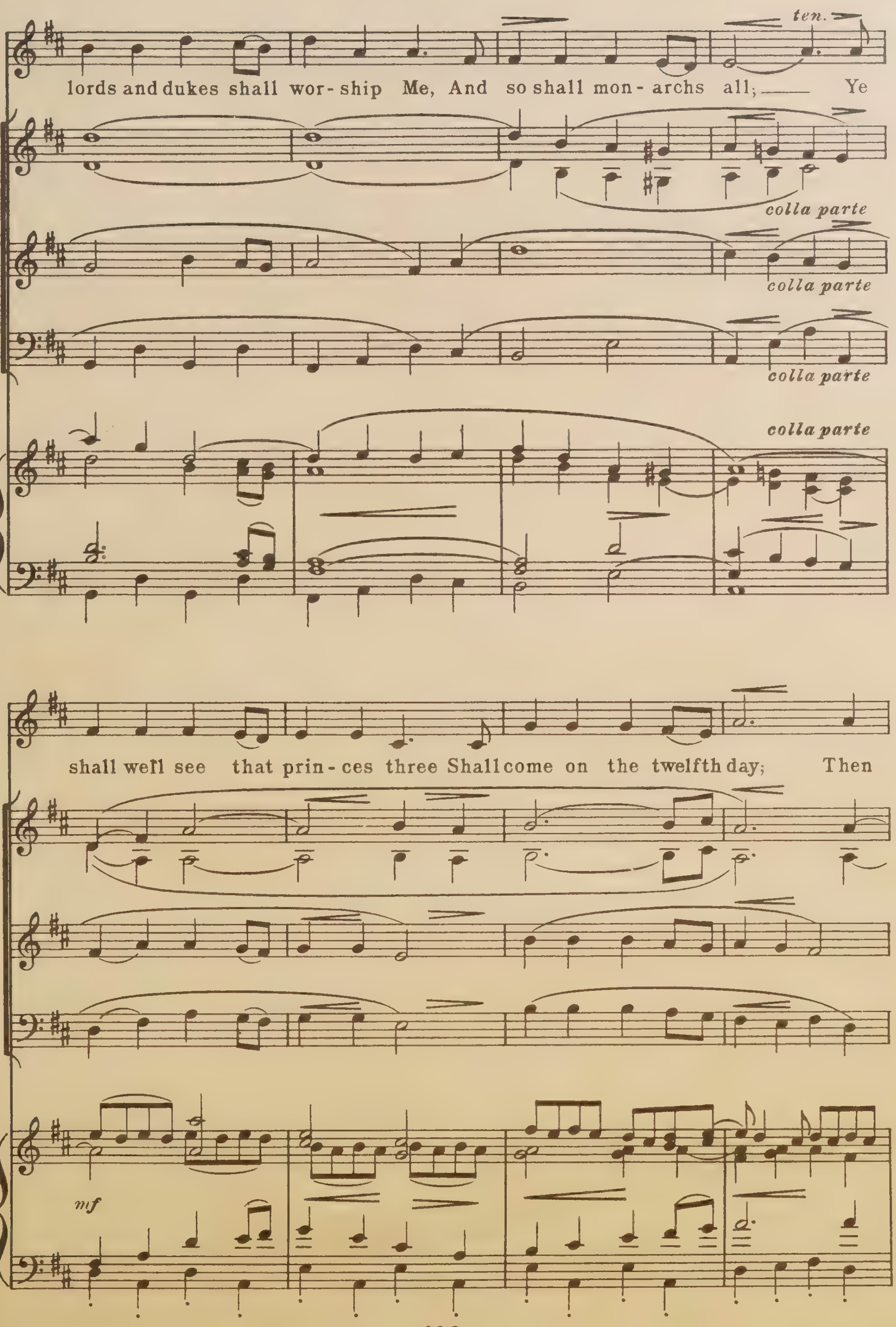

Full Chorus
Più mosso (Tempo I°)
f
sf
p
sing by by, lul - lay, lul - lay, to sing by by, lul - lay, To
sing by by, lul - lay, lul - lay, to sing by by, lul - lay, To
Più mosso (Tempo I°)
f
Ped.
pp
sing by by, lul - lay, lul - lay, lul - lay, lul-lay, lul - lay, lul - lay, To
sing by by, lul - lay, lul - lay, lul - lay, lul-lay, lul - lay, lul - lay, To
p
pp

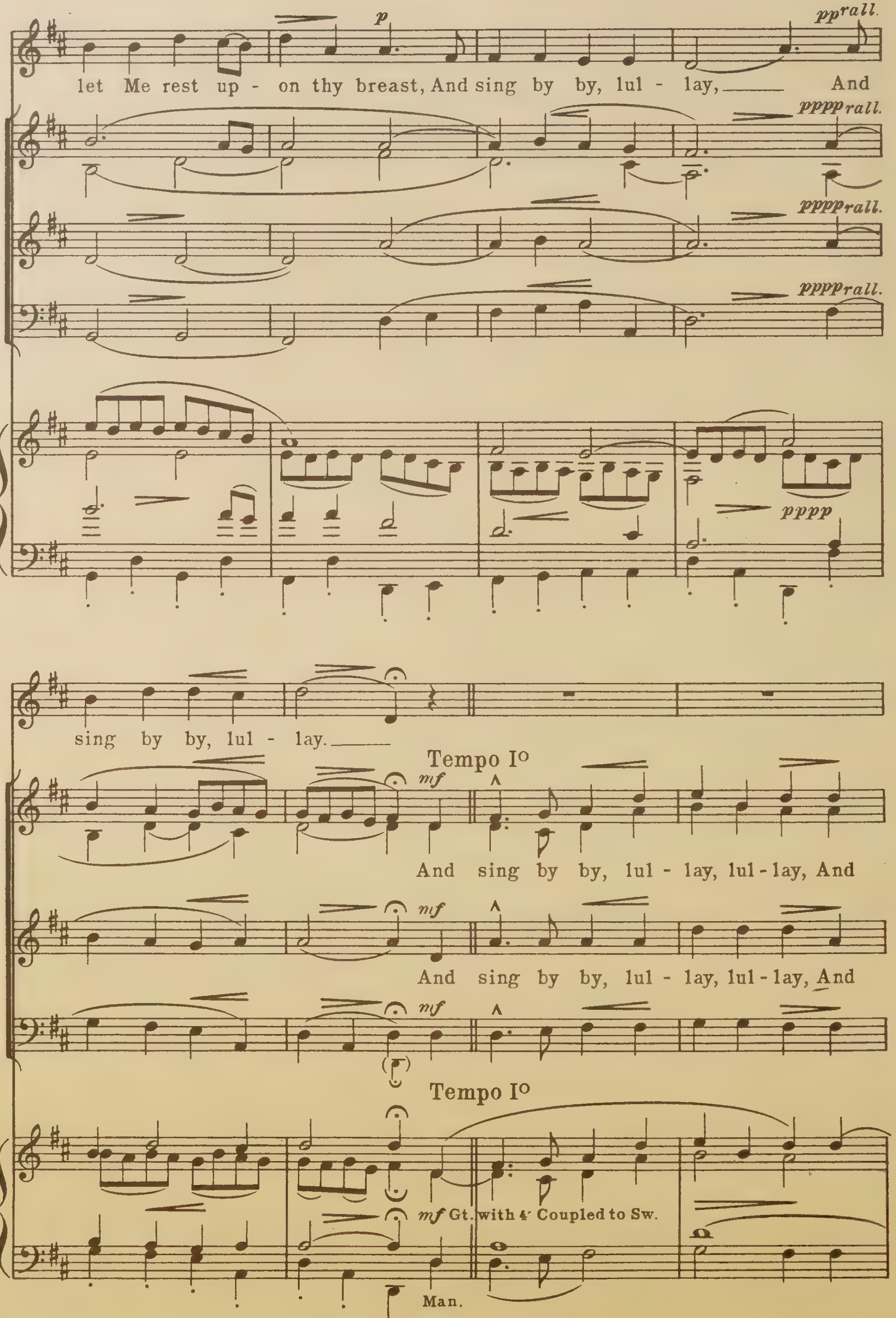

ppp rall.
pppp
mf
sing, by by, lul - lay, lul - lay, lul - lay. 3. The
ppp rall.
pppp
mf
sing, by by, lul - lay, lul - lay, lul - lay. 3. The
ppp rall.
pppp
mf
Sw.
ppp rall.
pppp
mf
Tempo I° espressivo assai
Soprano Solo f
Right sure I am a
Child then spake, whilst she did sing, And to the maid-en said,
Child then spake, whilst she did sing, And to the maid-en said,
Tempo I° colle voci
Ch. soft 8' & 4' Flutes
Sw. Célestes
p
Man.
Ped. soft 16

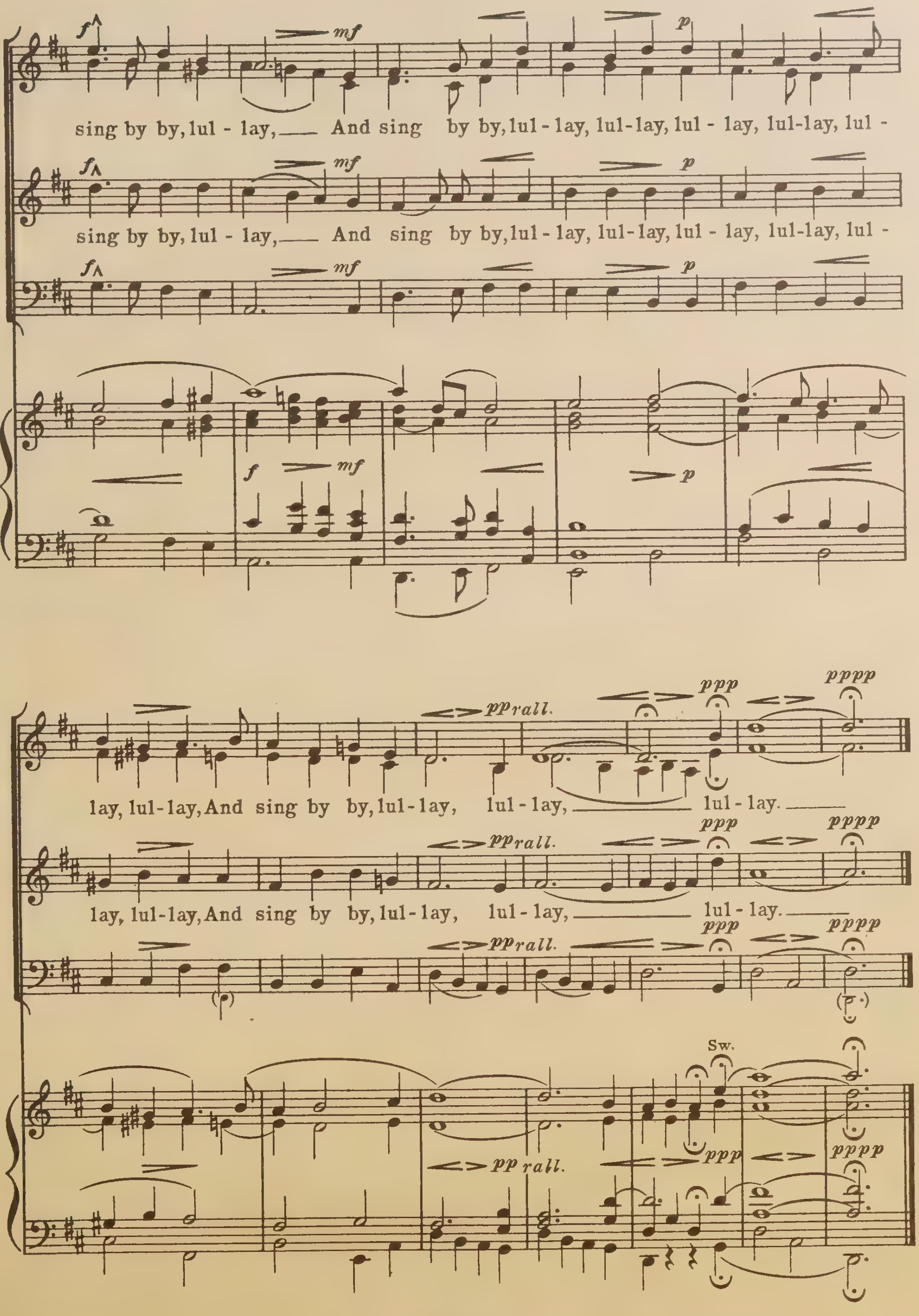

ten.
mf
Might - y King, Tho' in a crib my bed; For
ten.
an - gels bright down to me light, Thou canst not say me
Soft Gt. Solo
Coup. to Sw.
mf
f
nay: Then why so sad? Thou mayst be glad To
mf rall.
sing by by, lul - lay, To sing by by, lul -
p rall.


Chorus
Tempo I°
lay. To sing by by, lul - lay, lul-lay, To sing by by, lul - lay, To
To sing by by, lul - lay, lul-lay, To sing by by, lul - lay, To
Tempo I°
Gt. Coup. to 4 Sw.
Man.
Ped.
sing by by, lul - lay, lul-lay, lul - lay, lul-lay, lul - lay, lul-lay, To
sing by by, lul - lay, lul-lay, lul - lay, lul-lay, lul - lay, lul-lay, To


Solo
Lento
4. My
ppp rall.
pppp
sing by by, lul - lay, lul - lay, lul - lay.
ppp rall.
pppp
sing by by, lul - lay, lul - lay, lul - lay.
ppp rall.
pppp
rall.
Sw.
ppp
pppp
Lento
Ch.
ppp
p ed espressivo assai
Moth - er Ma - ry, thine I be, Tho' I be laid in stall, Both
Semi Chorus
with closed lips, but not too nasal
Soft 8 & 4' Flutes
colle voci
Sw. Céleste
Soft Ped. 16


ten.
lords and dukes shall wor-ship Me, And so shall mon-archs all; Ye
colla parte
colla parte
colla parte
colla parte
shall we'll see that prin-ces three Shall come on the twelfth day; Then
mf


pp rall.
let Me rest up - on thy breast, And sing by by, lul - lay, And
pppp rall.
pppp rall.
pppp rall.
pppp
sing by by, lul - lay.
Tempo I°
mf
And sing by by, lul - lay, lul - lay, And
mf
And sing by by, lul - lay, lul - lay, And
mf
Tempo I°
mf Gt. with 4' Coupled to Sw.
Man.

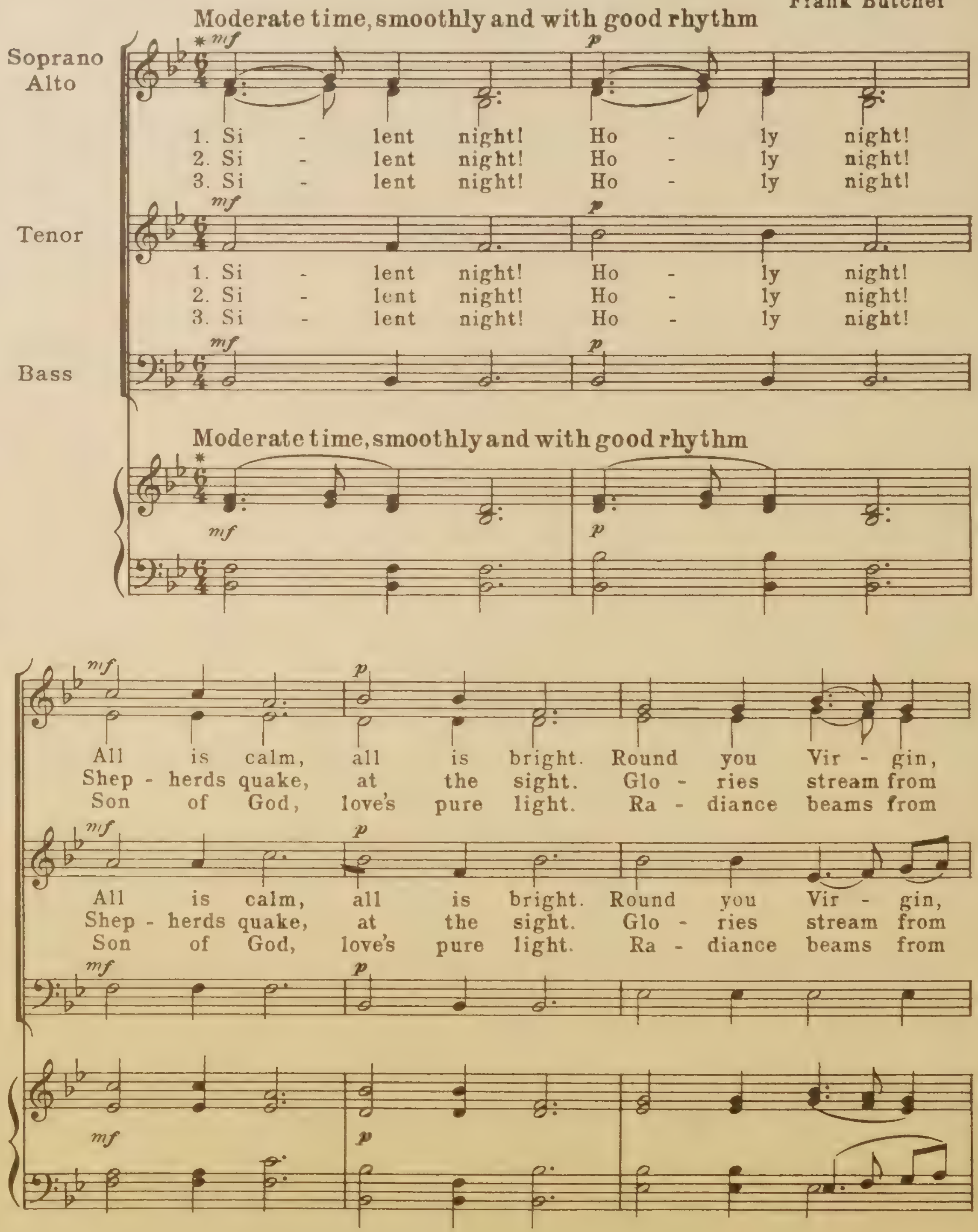

f mf p
sing by by, lul - lay, And sing by by, lul - lay, lul-lay, lul - lay, lul-lay, lul -
sing by by, lul - lay, And sing by by, lul - lay, lul-lay, lul - lay, lul-lay, lul -
f mf p
pp rall. ppp pppp
lay, lul-lay, And sing by by, lul-lay, lul - lay, lul - lay.
lay, lul-lay, And sing by by, lul-lay, lul - lay, lul - lay.
Sw.
pp rall. ppp pppp

Silent Night! Holy Night!

Carol

Words from the German "Stille Nacht"

Music by
Franz Gruber (1818)
Arranged by
Frank Butcher


Moderate time, smoothly and with good rhythm
Soprano
Alto
Tenor
Bass
*mf
p
1. Si - lent night! Ho - ly night!
2. Si - lent night! Ho - ly night!
3. Si - lent night! Ho - ly night!
mf
p
1. Si - lent night! Ho - ly night!
2. Si - lent night! Ho - ly night!
3. Si - lent night! Ho - ly night!
mf
p
Moderate time, smoothly and with good rhythm
*
mf
p
mf
p
All is calm, all is bright. Round you Vir - gin,
Shep - herds quake, at the sight. Glo - ries stream from
Son of God, love's pure light. Ra - diance beams from
mf
p
All is calm, all is bright. Round you Vir - gin,
Shep - herds quake, at the sight. Glo - ries stream from
Son of God, love's pure light. Ra - diance beams from
mf
p
mf
p

* Marks of expression and changes in time are to be controlled by the text, and the increasing or diminishing of the accompaniment will therefore vary accordingly.

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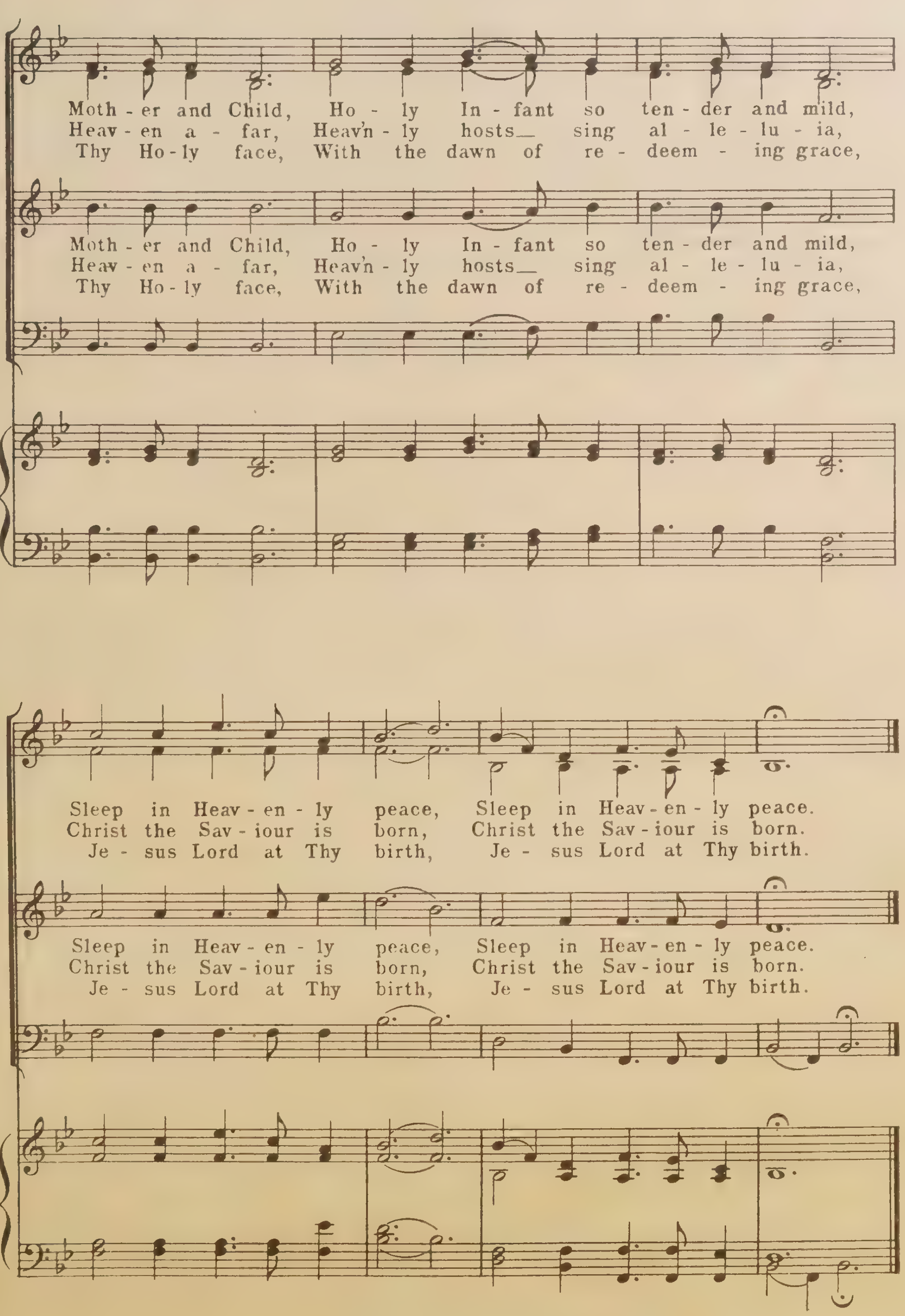

Moth - er and Child, Ho - ly In - fant so ten - der and mild,
Heav - en a - far, Heav'n - ly hosts__ sing al - le - lu - ia,
Thy Ho - ly face, With the dawn of re - deem - ing grace,
Moth - er and Child, Ho - ly In - fant so ten - der and mild,
Heav - en a - far, Heav'n - ly hosts__ sing al - le - lu - ia,
Thy Ho - ly face, With the dawn of re - deem - ing grace,
Sleep in Heav - en - ly peace, Sleep in Heav - en - ly peace.
Christ the Sav - iour is born, Christ the Sav - iour is born.
Je - sus Lord at Thy birth, Je - sus Lord at Thy birth.
Sleep in Heav - en - ly peace, Sleep in Heav - en - ly peace.
Christ the Sav - iour is born, Christ the Sav - iour is born.
Je - sus Lord at Thy birth, Je - sus Lord at Thy birth.

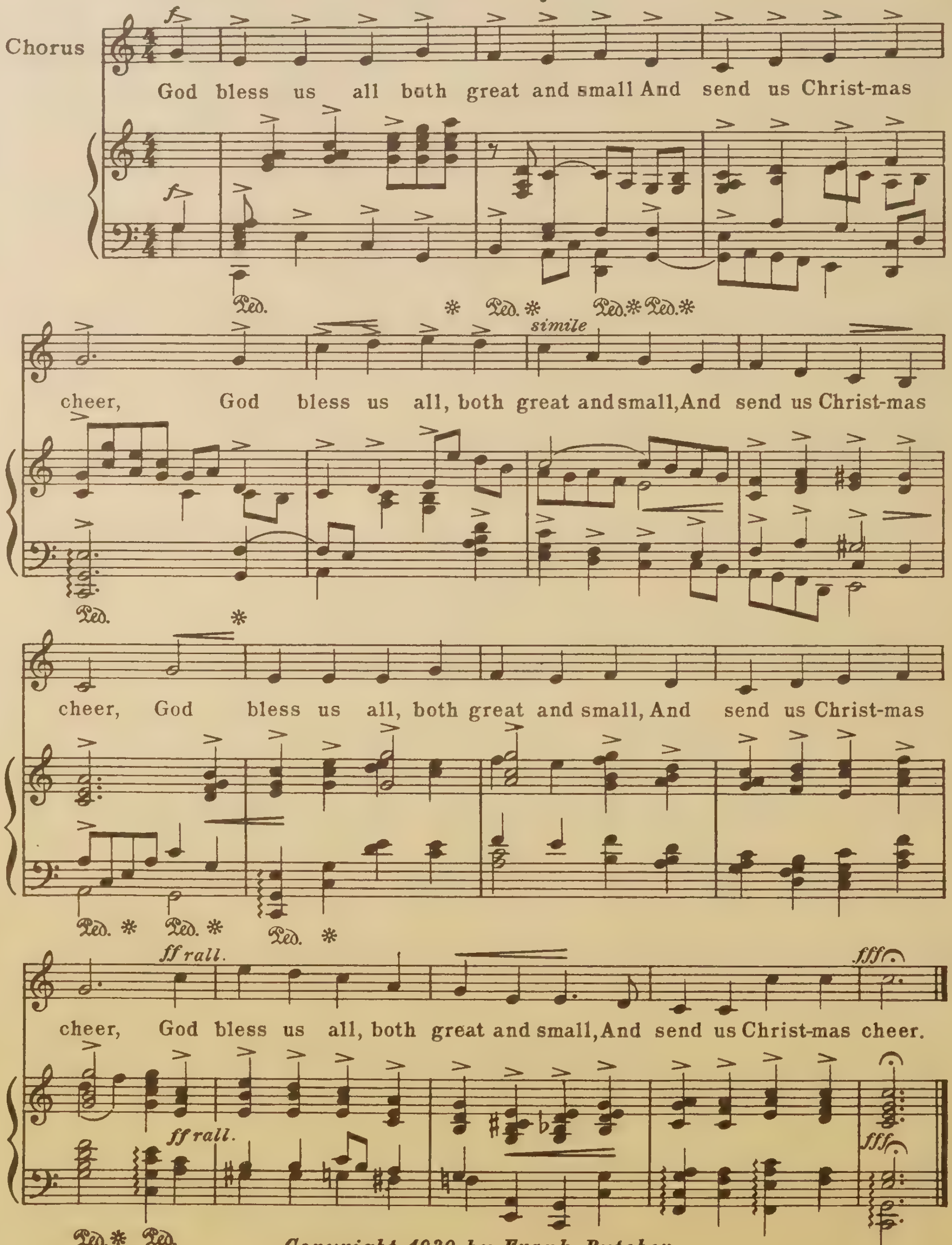
God Bless us all

A Christmas Blessing

Words Traditional

Music arranged from
the "Cherry-Tree Carol" by
Frank Butcher

Moderate time and well marked rhythm


Chorus
f
God bless us all both great and small And send us Christ-mas
cheer, God bless us all, both great and small, And send us Christ-mas
simile
cheer, God bless us all, both great and small, And send us Christ-mas
ff rall.
cheer, God bless us all, both great and small, And send us Christ-mas cheer.
fff
Ped. * Ped. * Ped. * Ped. *

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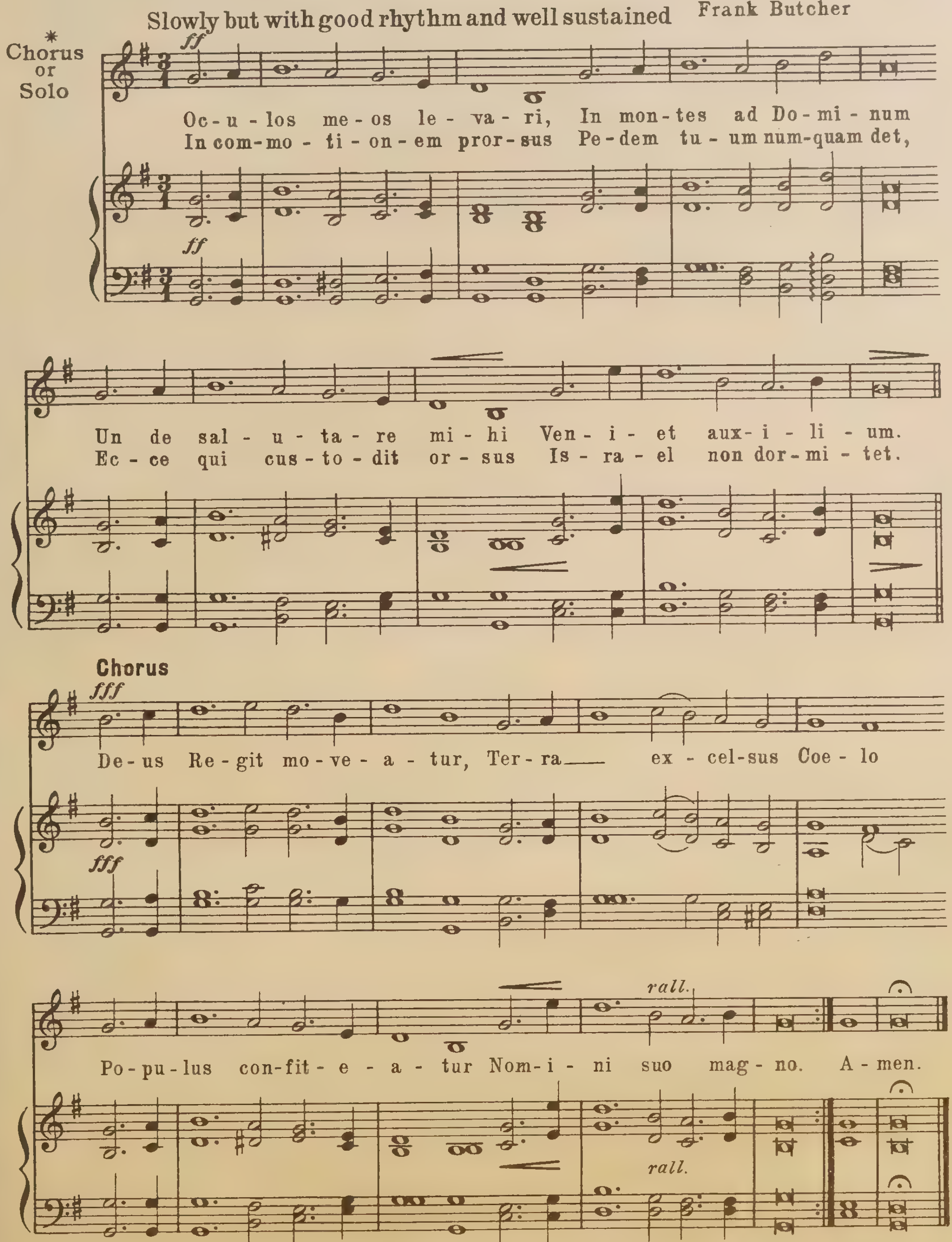
Hoosac School Ode

Oculos meos levavi

Words adapted from Psalm cxxi,
by Rev. F. A. Kinsman. M. A.

Music by
François H. Barthélémon 1785
Arranged by
Frank Butcher


Slowly but with good rhythm and well sustained
* Chorus or Solo
ff
Oc-u-los me-os le-va-ri, In mon-tes ad Do-mi-num
In com-mo-ti-on-em pror-sus Pe-dem tu-um num-quam det,
Un de sal-u-ta-re mi-hi Ven-i-et aux-i-li-um.
Ec-ce qui cus-to-dit or-sus Is-ra-el non dor-mi-tet.
Chorus
fff
De-us Re-git mo-ve-a-tur, Ter-ra ex-cel-sus Coe-lo
Po-pu-lus con-fit-e-a-tur Nom-i-ni suo mag-no. A-men.
rall.

* Harmony can be sung, if Chorus is well balanced, but the melody must in any case be strong and buoyant.

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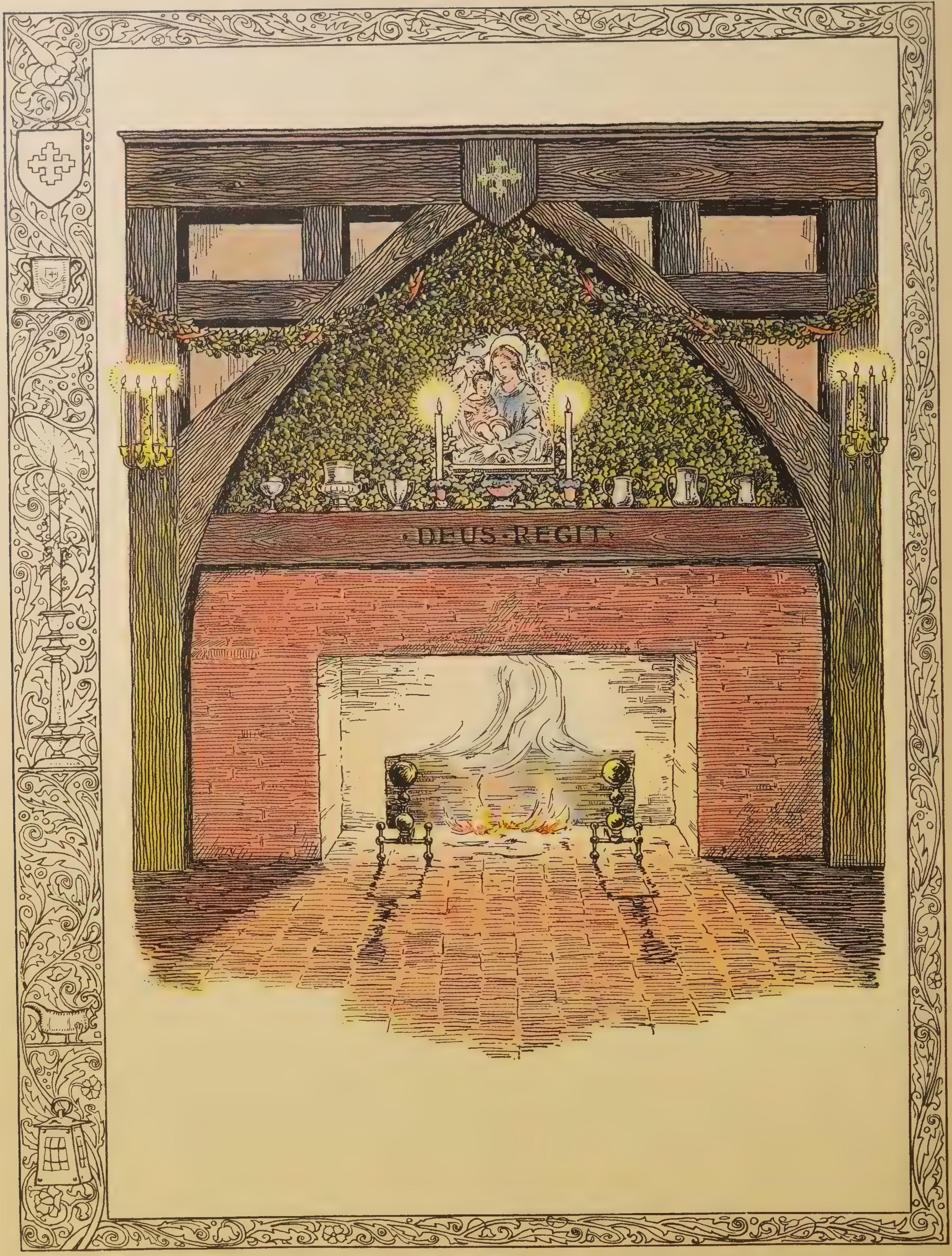
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